

Amer  
Quarto  
AP  
2  
S87x

# STUDENT REVIEW

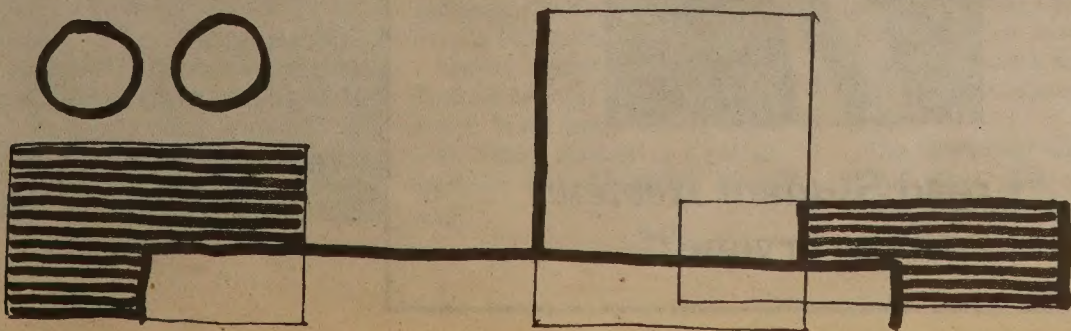
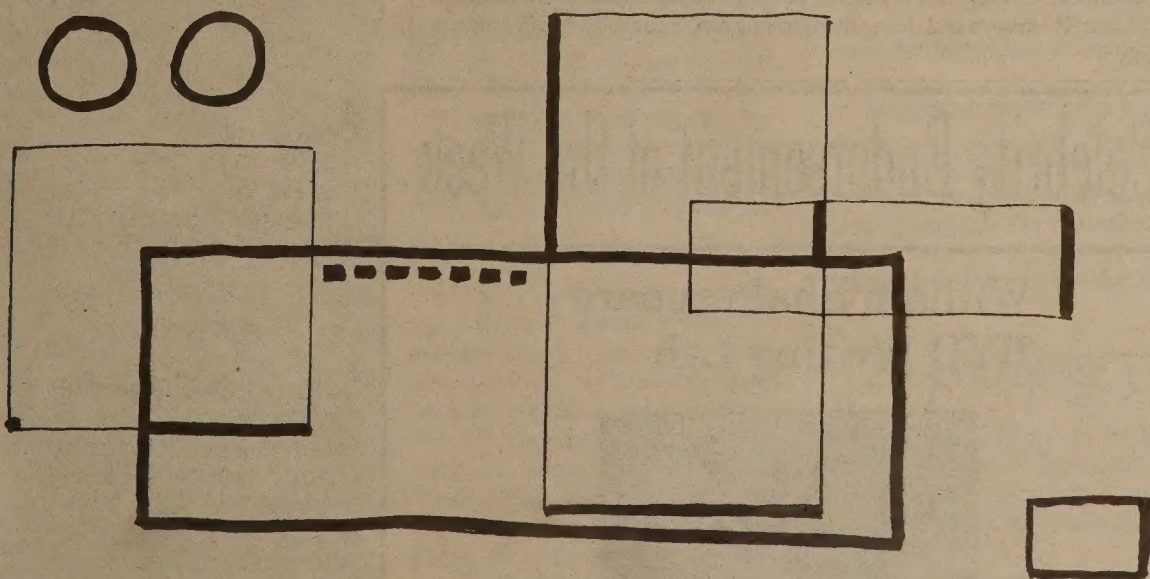
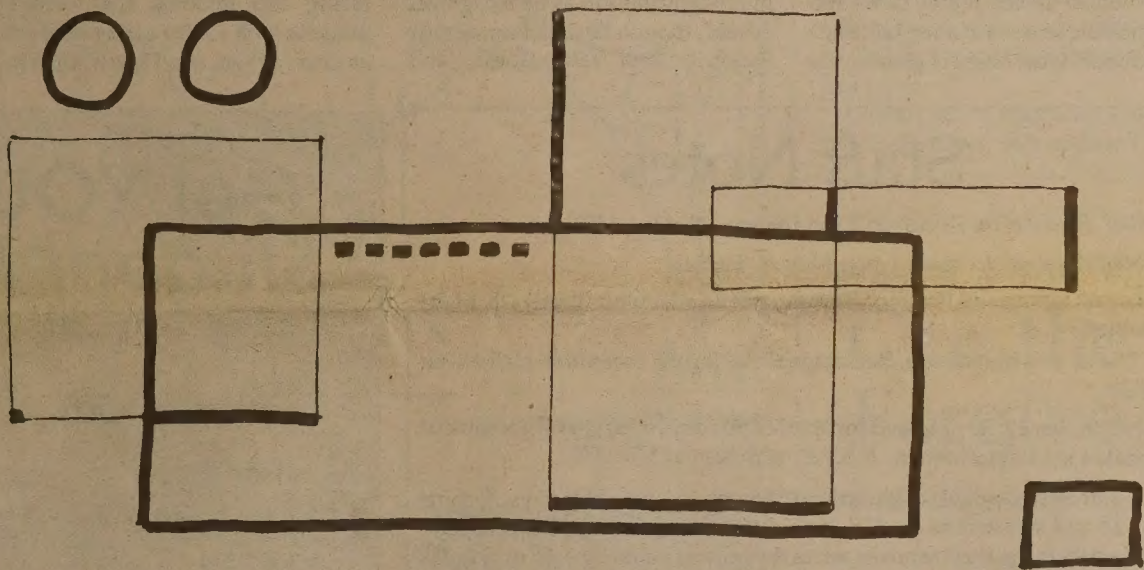
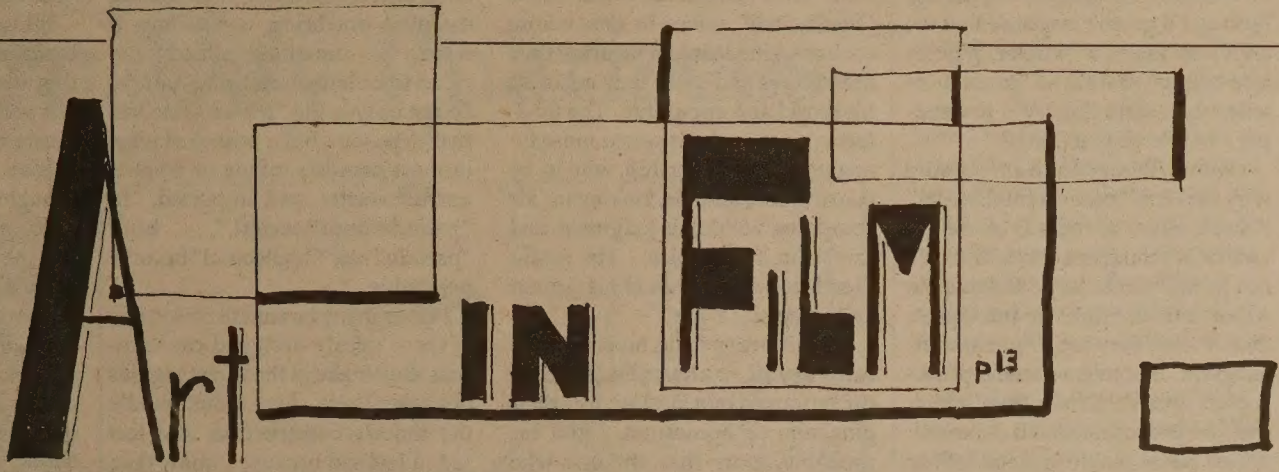
Brigham Young University's UnOfficial Weekly Magazine

November 15, 1989

US Bulk Rate  
Paid  
Permit No. 48  
Provo, Utah

year 4 • issue

M.U. Sowell  
4011 JKH, BYU  
Provo, UT  
84602



SR Art by Chris Delner



## STUDENT REVIEW

year 4 • issue 9

Student Review is an independent student publication dedicated to serving Brigham Young University's campus community.

Student volunteers from all disciplines edit and manage Student Review; however, opinions expressed are those of individual authors and do not necessarily reflect views of the SR staff, BYU, or The Church of Jesus Christ of Latter-day Saints.

Student Review is published weekly during fall and winter semesters and monthly during spring and summer terms by Student Review Foundation, a nonprofit corporation. SRF operates under the direction of the Foundation for Student Thought, also a nonprofit corporation.

A year's subscription costs \$10.

We invite all students to get involved with Student Review. Articles are welcome from anyone involved in the BYU campus community.

Student Review  
P.O. Box 7092  
Provo, Utah 84602  
(801) 377-2980

Publisher • Brian Jeffrey Fogg

Editor-in-Chief • Gary Burgess

Copy Editors • Paul Hammer, Elaine Aamodt, Carol Lee Stott, Donna Winward

Contributing Editor • Merrill E. Oates

Associate Editor • Eric Schulzke

Issues Editor • Mette Ivie

Assistant Editor • Candice Clark

Opinion Editor • Jane England

Assistant Editors • Joanna Brooks, Todd Scholl,

Stephen Gibson, Howard Nielson, Tim Tanner

Religion Editor • John Armstrong

Associate Editor • Ken Meyer

Arts & Leisure Editor • Julie Curtis

Assistant Editor • Michelle Moore

Fiction Editor • David Smith

Music • Jeff Hadfield

Campus Life Editor • Scott E. Calhoun

Associate Editor • Michael Mower

Sports Editor • Grant Madsen

Scoreboard Editor • Dave Carpenter

Calendar Editor • Laura Moore, Jason Echols

Business Manager • Allison Allgaier

Ad Sales Manager • Kimberly Bielema

Ad Design Director • Kyle Burdette

Classified Ads • Jenni Graham

Ad Reps • Soyun Kim, Shawn Holman, Nolan

Boyce, Troy Matterfis, Shelly Billings, Jill Galvasini, Molly Watts, James Barrier

Ad Design Team • Nathan Augustine,

Chris Hyland, Joyce Christiansen, Shelly Wing

Accounting Director • Chris Diener

Accountant • Craig Masters

P. R. Dept. • Kyle Burdette, Marion Ginn, Troy Matterfis, Glenn McKenney, Merritt Olsen, Cyndi Riding, Derek Schrader

Production Director • Alyson Rich

Design Consultant • David Sume

Layout • Chris Walton, Jenni Graham, Adam

Omstead, Thomas Fuller, John Bennett, Melinda

Brockett, Ron Brohannon, Juliet Alger, Tiffany

Bunker, Andrew Christianson

Art Director • Chris Diener

Creative Director • Sterling Augustine

Personnel Director • Kim Bielema

Personnel Leigh-Ann Bingham

Service Projects • Jen Walker

Parties • Shannon Toronto

Staff • Adam Omstead, Kyle Burdette, Wayne

Farnsworth, Rebecca Pack, Chris Walton, Erika Smith, Cyndi Riding, Ed Johnson, Anna Lankton, J J Brown

Circulation Coordinator • Jesse Curtis

Subscriptions • Andi Reese

Distribution Staff • Anna-Lisa Aagard, Joyce Christiansen, Jared Oldroyd, Amy Dunlop, Michelle Monday, Wayne Farnsworth, Chris Hyland, Denise Peterson, Ellen Peters, Mike Pendleton, Donna Winward, Erika Smith, David Marshall, Walt Burrell

## Editor's Note:

## A Pseudo-Intellectual, Semi-Groovy Newspaper

Last year, in reference to George Bush's tenuous efforts towards campaign profundity, *Student Review* became, on its masthead, a "kinder, gentler newspaper." I believe that now, if I were to take a poll of students on campus (or in my house), I'd get the response that we aren't so much a "kinder, gentler newspaper" as we are a "pseudo-intellectual, semi-groovy" newspaper. Wouldn't you agree?

I would, though I still am not sure why the term "pseudo-intellectual" is used, either in regards to the *Review* or anything or anyone else. It's not in my vocabulary. If someone strikes me as bright or intelligent, then, to me, they are bright and intelligent. If someone seems preoccupied and detached, then again, they are preoccupied and detached. If they seem unable to small talk or show an interest in commonalities, in food, first-released films, syllabi or monosyllables, if they lack a recognizable sense of humor, talk like a textbook, wear obscure glasses, use

wild hand gestures, and have grit between their teeth, then they are all those things, and more. But they're not "pseudo-intellectual."

Maybe we should begin with yet another look at the word "intellectual." It isn't such a bad word. To me "intellectual" refers to one whose concern is in ideas and theories; they are his toys and tools, they make up his world and apparatus. The intellectual is one who is suited more for analysis than leadership, who is, by constitution, outside, looking in. He compares, withholds judgment, and thinks in hierarchies. He scoffs, therefore he is. That is his humor and interest.

To be more specific, he isn't necessarily a cynic, or a heartless fiend. He can be moved by a kind act, by calico, gingham, or homespun. And he, probably, more than the one who uses the term "pseudo-intellectual," knows the failure of labels, believes in his contribution as he recognizes others', though he criticizes secretly stupidity and fatuousness, and

draws mean little caricatures on place settings.

But really there are no intellectuals, but only a word. Similarly, "pseudo-intellectual" is just a term, too, but it is a damaging and I think an irresponsible term. It implies an essential posturing, a swelling, a mimic of something already decided to be immaterial, and foreign. So not only is the "pseudo-intellectual" a poseur, but a poseur of what in most people's minds of what is untrustworthy, and imported. In "pseudo-intellectual," both "pseudo" and "intellectual" become pejorative.

I have, in my basement closet, one of those poorly designed car vacuums they make in the forest regions of Upper Volta. I get it out, handle the shoddy construction, and feel sad. I feel sad because I know that, as I wish those forest dwellers in Upper Volta would stop manufacturing and flooding the world's markets with such a faulty product as their car vacuum, I know some in

Provo wish the *Review* would, someday, cease to be. They consider the paper as an idea taken from another place, as a failure in its pretensions, as unusable. They find the people who put in time on the paper "pseudo-intellectual."

If I were asked to give my highest compliments to the staff, I'd say that they were generally motivated, curious people. Students who somehow justify time spent away from dates, school, work or sports. I've never thought the paper had a monopoly on bright people. And, if it wasn't for the Sports Staff, I don't think there'd be a bicep in the bunch. We are normal: Brian will be graduating soon, Merrill owns a home and does repairs; he trims his hedges. Eric enjoys a slab of red meat and sleeps in his car. Alyson grooves to "Love-shack" a lot. And I could go on and on.

*Gary Burgess*

## Staff Notes

• *Staff Person of the Fortnight*: David Sume - "Fake Ad King"

• *Staff Person of the Issue*: Laura Moore - Parties

• Laurie Moore and Shannon Toronto put on a fabulous part 9/28. Many thanks!!

• Thank you immensely, Backstage Cafe, for the incredible Halloween Party.

• November 12: Be prepared for another Sunday Night chat. The featured speaker is Charles Metten. R.S.V.P. with Kim at 377-1379.

• T-shirts are available at the office during paste-up on Mondays. T-shirts are \$8 and sweatshirts are \$15. If you've ordered them and you haven't picked them up, they're now open to the general public so dash over quick and snatch them. If you have any questions, call Leigh-Ann at 374-2896.

Thank you Shawn, Merritt, Kyle, Donna, Rebecca, Nathan, Jen, Cyndi, Marion, Derek, Leigh-Ann, Merrill, Julie, Dana, and Anna for helping out with the SR surveys and doing them so promptly, completely, and mercifully.

## Celebrity Endorsement of the Week

William Shakespeare  
BYU Writing Lab

"I read *Student Review*.  
Doesn't everyone?"

Get YOUR copy of  
Student Review at:

## FOOD 4 LESS PLAZA

Albertson's  
Al's  
Carousel  
Food 4 Less  
Paradise Yogurt  
Shop KO  
Grey Whale CD's

## DOWNTOWN

Allen Frazer Hair  
Backstage  
City Center  
Gordo's (2N 50E)  
La Dolce Vita  
Underground

## 700 EAST

900 E. Campus  
Alyson's Stand (7N 4E)  
Kinko's  
Oasis  
The Zoo

## CANYON ROAD

Cougarabilia  
Hart's  
The Pie  
Universal Campus CU  
RB Parking (SE Corner)

## 800 NORTH

Botany Pond Gate (4E)  
Crest (8E)  
Electric Beach (8N 8E)  
French House (5E)  
Maeser Hill (2E)  
Monticello  
Winter Quarters  
580 E Staircase

## OREM

Atticus Books  
Crandall Audio (Orem)  
Universal Campus CU

## NEW THIS WEEK

## AROUND TOWN

Enclave (2N 6E)  
Carson's Market  
D. T. Crosswalk

## NEAR CAMPUS

near Smith Field House  
near Health Center  
near Marriott Center  
near English Dept.  
near Spanish Dept.  
near Stadium - Game Days

## 800N 300E Staircase



RELIGION

Reflections  
on the  
Restored Gospel

Camel-Swallowing Continues:

Modern-Day Pharisees

by Howard Nielson, Jr.

MISSIONS ARE VERY revealing. When missionaries spend all of their time serving the Lord, they demonstrate exactly what kind of people they are. Often missionaries display the very best traits LDS people are supposed to possess: faith, service, and love. Occasionally, however, missionaries reveal the darker side of our religious culture.

A few weeks ago I heard a revealing missionary story from a friend of mine who came back from California this summer. One Sunday he and his district were driving somewhere when they came upon a group of motorists standing beside their stalled car. The missionaries, stopping to help, discovered the motorists' car was out of gas.

One of the missionaries suggested they give the people a ride to a service station. The district leader, however, reminded his missionaries that giving them a lift would violate mission rules, which require that only missionaries ride in mission cars. Next, someone suggested the missionaries at least go to a service station and buy some gas for the stranded motorists. But, as the district leader pointed out, buying gas on Sunday is a violation of the Sabbath. Thinking of nothing else to do, the missionaries simply drove away, leaving behind the stranded motorists and a dismal impression of the Church.

Even if this incident were an isolated event, it would be unfortunate. What makes the story tragic (and, in a sorry way, funny) is its sheer believability. Those of us who served missions should hardly be surprised by the rule-bound district leader—his clones are found in leadership positions everywhere from Hong Kong to Montana. Nor should we be surprised to discover that this district leader was later promoted to a position in the mission office.

This story represents a disturbing element in our Mormon culture. We Mormons love codes and regulations. As if God's commandments weren't enough, we rush to make additional rules in our hurry to remove whatever room might be left for free agency. From the BYU dress code to the 21 rules of celestial dating, lists of regulations surround us like canonized commandments: thou shalt not wear thy hair over thy ears, thou shalt not attend R-rated



SR Art by Cassie Christensen

movies, thou shalt not speak ill of BYU policy.

WE ARE NOT the first society to develop complex laws and regulations. Two thousand years ago there were some people who refused to eat with unwashed hands, loved the uppermost rooms at feasts, and had an elaborate system of washing pots and cups. They prided themselves on their strict obedience—and rejected their Savior because he healed on the Sabbath.

I have often wondered why we, like they, are so enamored with regulation. I suppose life is easier when all of our choices are spelled out for us. We simply follow our 247 do's and avoid our 314 don'ts and put the issue of personal choice and responsibility out of our minds. If we follow the rules, we will be saved. Right? Wrong. Christ's gospel isn't that easy. If Adam had just followed the rules he would have never left Eden. If Paul hadn't broken with tradition, the gospel would have never reached the Gentiles. Christ's teachings require more than simple obedience. They require that we develop the ability to discern right from wrong for ourselves through careful thought and personal revelation. In the words of the Doctrine and Covenants:

*For behold, it is not meet that I should command in all things; for he that is compelled in all things, the same is a slothful and not a wise servant; wherefore he receiveth no reward.*

*Verily I say, men should be anxiously engaged in a good cause, and do many things of their own free will, and bring to pass much righteousness;*

*For the power is in them, wherein they are agents unto themselves. And inasmuch as men do good they shall in nowise lose their reward. (D&C 58:26-28)*

I don't think all rules are bad, and I think obedience is often an admirable trait. I am afraid, however, that in our zeal to codify the 47 steps to exaltation we sometimes overlook the importance of simple good will. Jesus called the Pharisees "blind guides, which strain at a gnat, and swallow a camel" (Matthew 23:24). My friend's illustrious district leader fits this definition perfectly. No doubt, he would have been awarded a chief seat in the synagogue for his obedience had he lived in Christ's day.

I worry, also, that there is a lot of Pharisee in many of us who know better. In the end, I would prefer a little human decency to a perfect, legalistic, and thoughtless obedience.

Church Policy on  
Rape and Abortion  
Explained

by Karen Nelson

*Editor's note: This is not a statement of official Church policy.*

THE CHURCH OF Jesus Christ of Latter-day Saints' policy concerning rape and abortion can be summed up as follows. First and foremost, a woman who has been raped has not lost her chastity. Chastity can only be given away, never taken. If a woman feels that she has resisted to the extent of her ability, but has still been violated, she is still pure.

Rape is not the woman's fault, and we should not assume that she brought it on herself. Rape can happen to anyone, and is the fault and responsibility of the attacker. A woman can, however, take precautions such as walking in well-lit areas, not being alone, and so on.

Church policy regarding abortion is also clear. It is opposed to

abortion, and members are counseled to avoid abortion "except in the rare cases where, in the opinion of competent medical counsel, the life or health of the woman is seriously endangered or where the pregnancy was caused by forcible rape and produces serious emotional trauma in the victim" (*Ensign*, July 1976, p. 76). Even in these cases, the members are encouraged to counsel first with their bishops and to receive divine confirmation.

The Church regards abortion as "one of the most revolting and sinful practices" (*ibid.*, p. 76), and except in the special cases outlined previously, Church members are encouraged to have nothing to do with it. In these special cases, members and leaders should make their decision by following the Spirit and staying within the bounds of stated policy.

What Do You Think?

Can the Charitable  
Forgive?

by John Armstrong

You are invited to think about the paradox expressed below and write a solution.

1. One who forgives must first become offended.
2. A charitable person does not become offended.
3. Therefore, a charitable person cannot forgive.

If you can show how a charitable person can forgive by clarifying or refuting the premises listed above, the religion editor would like to hear from you. The best solution will be printed.

SR Religion Editor, P.O. Box 7092, Provo, UT 84602

Apology

Last week's interview of Eugene England contained the misspelled names of several important LDS authors. They are as follows:

Helen Larson should read Clinton Larson. Richard Blackner is spelled Richard Blackmur. Lithgoe is spelled Lythgoe. The other two poets were actually Emma Lou Thayne and Edward Hart, not East Winston and Ed Hart.

The Interviewer and Religion Editor regret these errors and apologize to the authors and Professor England.

WANTED:

ARTICLES FOR THE  
RELIGION PAGE

Please send us your  
personal essays  
and reflections  
on religion.

*Student Review*  
P.O. Box 7092  
Provo, Utah 84602



# ISSUES

## Another Approach To Capital Punishment

By Rick Walton

The capital punishment question is a perennial problem whose advocates and denouncers are sometimes at uneasy truce and often in biting conflict. The "compromise" that currently exists in our country on the issue consists of a few states with capital punishment and a few states without. No one's really happy yet.

Perhaps no one ever will be happy with the issue, since it involves the fundamental concepts of mercy and justice, and life and death. But following is a possible solution that may allow those on both sides to live in a more easy truce.

**Solution:** Give those convicted of a capital crime two options: death, or life imprisonment without chance of parole, in solitary confinement.

If the person convicted chooses death he will be executed relatively soon after the decision, but will be able to change his mind at any point up to shortly before the execution.

If the person chooses life imprisonment he will be able to change his mind and choose execution at any time during his incarceration. If he does choose execution a suitable short waiting period will be required to make sure he wants to die and is not just going through a temporary depression. If he doesn't change his mind the execution will be carried out.

This solution would address the following concerns of interested parties:

### Concerns of those opposed to capital punishment:

1. *Life is so important that we shouldn't take it for any reason.*

Execution is horrible, but so is the prospect of remaining in prison for the rest of your life. Some who face the latter prospect would prefer death, as in the case of Gary Gilmore, or the many convicts who take their own lives while in prison.

By giving those convicted of a capital crime the option of life or death, society's role in the whole matter changes drastically. Rather than takers of life, we become givers of mercy, the mercy of allowing a person facing a lifetime of solitary confinement to die instead. But those who choose not to die would not be forced to die.

2. *If we kill the killers, then we become killers too.*

Helping someone to die who chooses to die is much more benign than killing someone who does not choose to die. Society's role in the

matter would be softened.

3. *Executions are performed because we want vengeance.*

The convicted would suffer enough through either choice to satisfy most of those who feel they need vengeance. An execution, however, would take place because the convict chooses to die, and not because people want vengeance.

4. *Innocent people are sometimes executed.*

If an innocent person is convicted of a capital crime he can choose life imprisonment with the hope that the truth will eventually come out, and that the conviction will be overturned. No innocent person need ever die again unless he wants to die.

5. *Capital Punishment is more expensive than life imprisonment.*

Capital punishment is expensive because of the lengthy appeals process that helps ensure that an innocent person will not die. If you take away forced execution you take away the need for the lengthy appeals process. If the convicted person does not want to die, rather than fight an expensive battle, he will merely have to state his wish to not die. Appeals for one's life will become unnecessary and obsolete.

6. *Capital Punishment has not been shown to deter crime.*

The jury is still out. But if capital punishment does not deter crime it is probably because there is such a long gap between the crime and the punishment. This solution would bring the crime and the punishment closer together, and perhaps emphasize more strongly the relationship between the two. And where a person convicted of a capital crime chooses to die, the crime and the execution would usually be close enough together that those on the outside would associate the two and perhaps be deterred from committing similar crimes.

7. *More minorities and poor are executed than whites and the rich.*

This solution would not solve racial and social bias, but it would limit its effect.

8. *Capital Punishment is "cruel and unusual".*

A punishment chosen by the punished is less cruel and unusual than one forced on him.

### Concerns of those in favor of capital punishment

1. *Justice requires that those who kill be killed.*

Justice requires that a criminal be punished in accordance with the

severity of the crime. Death is a severe punishment, but so is life imprisonment in solitary confinement. Some would argue that life imprisonment may be even more severe than death. Even if the convict chose life imprisonment, the punishment would be strong enough to satisfy the demands of justice.

2. *Capital punishment deters crime.*

The jury is still out, but refer to concern VI.

3. *Capital punishment expresses our moral outrage at heinous crime.*

Any severe response to a heinous crime would clearly express our moral outrage. Life imprisonment, in solitary confinement, without chance of parole would be a pretty strong indication of outrage.

4. *By taking the life of a murderer, Society shows just how much it values life.*

A severe response to the crime shows that society values life. This solution provides a severe response. By giving the convicted person the choice, however, we show an even greater respect for life. We respect the innocent in that the severe crime is severely punished, but we respect the life of the guilty in allowing him to choose to die as payment for his crime. Choosing to die for one's crimes is a noble act. The convicted person would be allowed to die, if he so choose, with at least some nobility.

5. *The time between the commitment of the crime and the execution is too long.*

True, but if the state does away with mandatory execution then the associated appeals process is also unnecessary, and the punishment will be allowed to come more quickly. If there is an execution it will come relatively soon after the commitment of the crime. If life imprisonment is the choice it will also begin relatively soon after the crime has been committed.

6. *Some who deserve capital punishment are not convicted of murder in the first degree because juries are sometimes hesitant to convict if the possibility is death for the defendant.*

Juries and judges would not hesitate to convict for fear of sentencing the defendant to death. Juries and judges would simply have to determine whether the defendant is guilty of a capital crime and then it will be up to the defendant to choose the punishment.

7. *Those convicted of capital crimes have little, if any, chance of rehabilitation.*

Possibly. If they're executed they will certainly have no chance of rehabilitation. From time to time, however, there will be a person who commits a capital crime who feels honest remorse and wants to do something, anything, to help make up for what he has done. Although one would be limited in solitary confinement, there are still some things that a person in such a situation could do to help pay for his crime. Execution takes away this option from the person who truly wants to do something to help the society he has harmed.

8. *Repentance cannot be forced. It must be voluntarily entered into by the person repenting.*

This solution would allow the sinner, or murderer, to choose to fulfill the requirements of repentance by having his blood shed for his sin. Forcing someone to die, however, for his sins would not help the sinner repent.

### Concerns of the Accused

1. *Justice*

If the person convicted deserves the punishment, then justice will have been done. If, however, the defendant feels that the punishment is too severe, or unjustified, then the convicted person will be able to choose life imprisonment and then hope that through the appropriate appeals process he will receive a more just punishment, or a suspended punishment if he is innocent.

2. *The Future*

A person convicted of death has little or no hope for the future. If the convicted person has a choice, however, he may not have much more hope, but he will have some say in what happens. He can choose to pay for his crime, or to fight for justice, or to live out his days alone, or to do whatever can be done in the cell for improvement of self or society.

### Concerns of the Victim

1. *Justice*

If juries and judges do not fear convicting someone to death they will be more inclined to give a penalty severe enough to provide some justice.

2. *Protection*

A man in solitary confinement for the rest of his life will not eventually be released to harm the victim or the victim's survivors. The victims would be protected.

### Concerns of the Society

1. *Dehumanization*

Killing of any life should be a very serious matter and only done with respect for the life being taken, and only after serious consideration of the reasons and consequences. Killing should not be a matter of recreation or revenge. This solution would take away the vengeful thunder and some of the voyeuristic titillation of society. It also gives more respect to the life being taken.

2. *Expense*

With the lengthy appeals associated with capital punishment gone, much of the expense will also be gone, and society will save money.

3. *Deterrence*

See #VI.

This is an unusual solution to the capital punishment question, but in a society where bandages aren't solving the problems, unusual solutions are needed.

In that wonderful feminist spirit that so characterizes this institution and our culture in general, we are happy to announce that Geneva Steel is awarding \$100,000 each home football game towards the general scholarship fund for a "Fascinating Womanhood Award" in honor of the cheerleader whose routine is most inspirational. This award is a socially-conscious counterpart to the previously established "Man of Steel & Velvet Award," which is given each game to the player who, in the course of his maiming of the opposition, strikes the most fear into their cowardly, wimpy hearts.



# World In Review

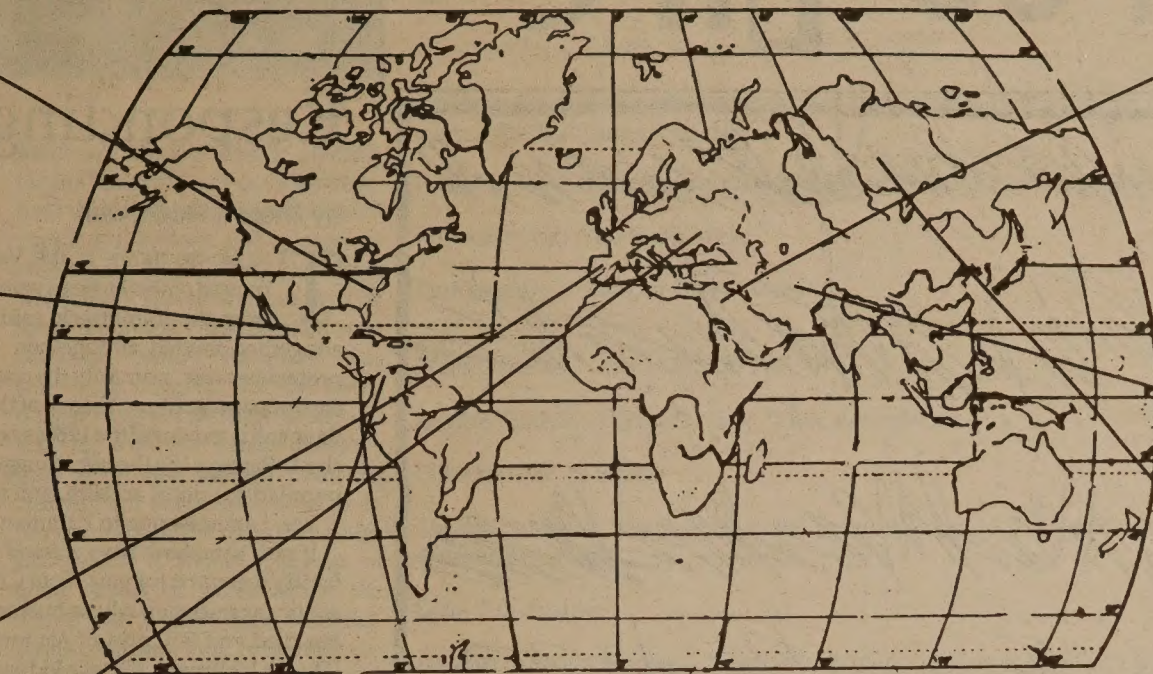
By Jaleen Nelson

**United States:** Four protesters were arrested for burning flags on the steps of the Capital, thus provoking more controversy over the federal law prohibiting flag burning passed by Congress last summer.

**Mexico:** In what is viewed as a continuing fulfillment of his promise to clean house and eliminate corruption in his administration, President Carlos Salinas de Gortari dismissed high ranking Minister of Agriculture Eduardo Pesqueira Olea, a hold over from the de la Madrid administration, for "irregularities committed during his performance."

**Spain:** The reelection of Prime Minister Felipe Gonzalez' Socialist Workers' Party bodes well for the continuation of Spain's 1992 European integration plans.

**Bulgaria:** Hard line Communist leader Rabotnichesko Delo announced the possibilities for increased political and economic change in his nation, as he faces the growing strength of ecological opposition groups.



**Iran:** In response to a U.S. ruling allowing the apprehension of terrorists without the permission of foreign governments, the Iranian Parliament passed a law allowing the arrest of any American anywhere that offends Iran.

**Afghanistan:** A resolution backed by the Soviet Union and U.N. President Javier Perez de Cuellar for early peace talks was unanimously approved by the U.N. General Assembly. The resolution gives political support to de Cuellar's plans for a delegation that would include Afghan exiles, tribal chiefs, and guerrilla commanders.

**Soviet Union:** Defying an official ban on strikes, Ukraine and Siberian coal miners stopped work for two hours to demand better pensions and vacations.

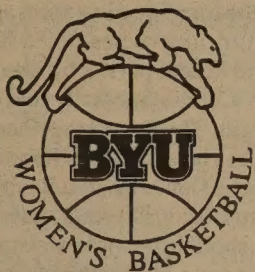
**Colombia:** Plastic surgery to conceal his identity failed to fool Colombian authorities who arrested and extradited Jose Abello Silva, considered to be a major Medellin drug transporter. Abello is the fifth alleged drug trafficker to be extradited to the U.S. since Colombia's crack down began last summer.

Just another week  
at  
**Student  
Review**

- write • edit • lay-out • brainstorm
- distribute • chat
- PageMake
- public relate • market • plan • paste up • review
- draw • account
- organize • copy edit • investigate
- design • party • sell • laugh • revise • confer • learn • be •

Join us.  
Okay?

## COME JOIN THE ACTION!



1989-90 SEASON OPENER

-VS-

Australian Women's  
National Team

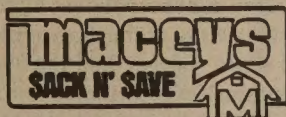
Thursday, November 9, 1989

7:30 pm Smith Field House

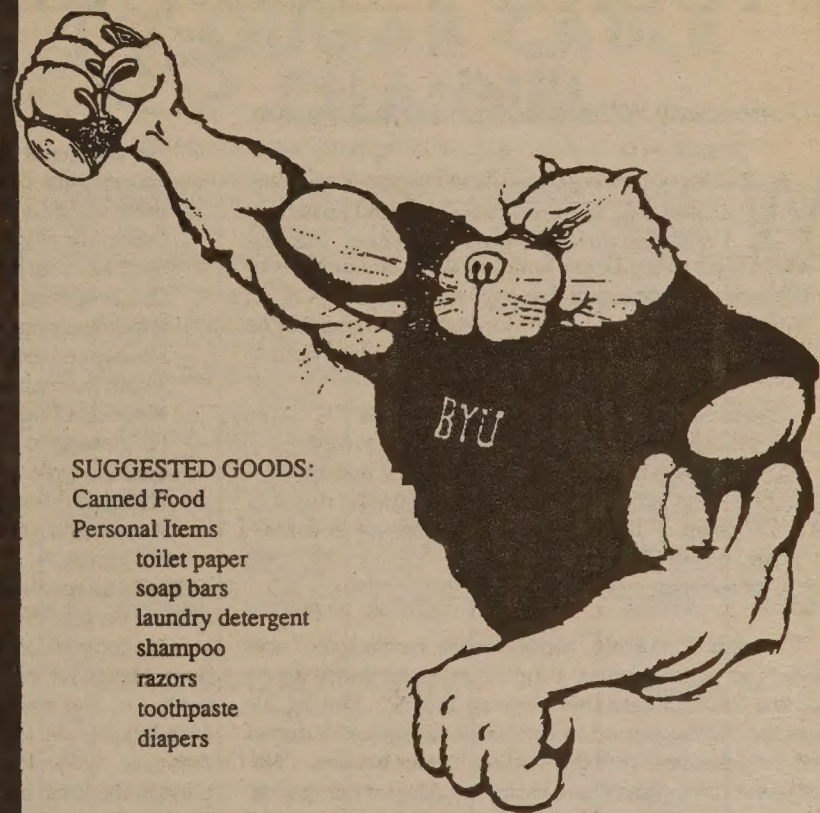
SPONSORED BY:



and

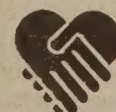


Bring a can of KOALA SPRINGS® to the game  
and get in for a dollar!



**SUGGESTED GOODS:**  
Canned Food  
Personal Items  
toilet paper  
soap bars  
laundry detergent  
shampoo  
razors  
toothpaste  
diapers

**BRING GOODS TO:**  
the ELWC StepDown Lounge Nov. 13-17, 1989  
the U of U vs. BYU football game Nov. 18, 1989



BYU STUDENT SERVICE ASSOCIATION

## Coming Soon Doonesbury



# CAMPUS LIFE



SR art by Jeff Lee

## Responding to Rainman

by Sharon McGovern

THE MOVIES SHOWN at the Varsity theater supposedly have been purged of their offensive content. Dirty words have been deleted from the soundtrack, nudity and "adult situations" have been altogether omitted all together. These measures have been taken to protect viewers, primarily the student body, from the corrupting influence of popular films. Yet one of the most deviant, immoral, and perhaps dangerous movies of the 1980s was recently shown with pride at the Varsity I. Perhaps the theater management was blinded by this film's wide popularity, critical acclaim, and four Academy Awards.

Yes, I am referring to Rainman.

If you somehow have missed hearing the story of Rainman, I will briefly recount it for you. Tom Cruise plays Charlie Babbit, a swindling exotic car salesman whose business is on the skids. He hears his father has died and left most of his fortune to his autistic brother Raymond (Dustin Hoffman). Charlie kidnaps his brother, hoping to blackmail the asylum where Raymond had been committed into giving him the money his brother inherited.

Charlie learns his brother has a genius for memorization and teaches him how to cheat at blackjack. They clean up in Vegas and Charlie's business is saved. This makes Charlie affectionate toward Raymond, and he buys him breakfast. Charlie applies for custody of his brother, but after a domestic mishap, lets the asylum resume guardianship.

Rainman's legions of admirers tell me the movie is about brotherhood, reaching out and learning to care for others, and the extraordinary abilities of autistic savants—emotionally stunted people with an isolated genius of some sort. But I only see the movie's acceptance of lying and cheating, convenient emotions, and exploitation of the handicapped.

Charlie Babbit is a self-centered, high-class crook. He lies to the government and his customers, and wantonly breaks financial and environmental laws. When his business flounders, he cheats to restore it. This is the character with whom the audience is supposed to identify. No problem there; in movies like *A Clockwork Orange* we have been led to identify with worse types. That handsome Tom Cruise is cast in this role makes the identification seem an attractive idea.

The difficulty comes in the film's insistence that Charlie becomes a good and decent person by means of his cheating and by exploiting his brother. Charlie is a totally cold character until he learns of his brother's unique gift. They travel together as brothers only because Charlie hopes to ransom a large chunk of Raymond's inheritance from the asylum. The patience he shows toward Raymond and the gifts he gives him are only means to keep his brother quiet.

Why should the viewer suspect Charlie's heart has turned to gold when he uses his brother to save his corrupt business and rewards Raymond with a pancake breakfast and lets him drive his antique car around their hotel's fountain? Yet this is what the audience is told to accept. True, Charlie does bid for his brother's custody, but gives up when Raymond starts a small fire in the kitchen and yells in helpless panic. Charlie gives up the battle and sends Raymond back to the asylum, supposedly for his brother's well-being, but how can the viewer not conclude that Charlie no longer wants to hear his brother's screaming?

After Rainman's premier, America was flooded by stories of various autistic savants and their extraordinary gifts. Few would deny it is a fascinating phenomenon. The characters which surround the emotionally cocooned Raymond in Rainman are fascinated by his unexpected genius. Charlie is so impressed that he changes his mind about his brother. Raymond is no longer just a pain in the neck, but is a pain in the neck who (if properly used) can make him rich. "Brotherly love" Rainman-style begins at this point. True, Charlie does have a vague memory of a singing "Rainman" who turns out to be his brother, but the connection is only made after he devises a plan to cheat his way into a fortune. Would Charlie have learned to love a brother who was just autistic and didn't have an extraordinary mathematic ability? The movie gives us no reason to think so. Yet Rainman is acclaimed as a shining example of brotherhood in the eighties.

A corrective can be found on that most reviled of mediums—television. In 1986, James Garner and James Woods starred in a TV movie named *Promise*. It tells the story of Bobby (Garner), an aging bachelor

please see **Rainman**  
on page 7

## Proctor Poetry and Prose

by Fortenberry Witherspoon and Dan Sorenson

WHEN MOST PEOPLE think of the Testing Center they think only of inexplicable pain and suffering. Well, this no longer need be the case. Lurking in the bowels of the Grant Building there lie laureates of talent who try to bring all that pain out into the open.

Notice in these verses by Lars Jones the vivid imagery he creates when he describes the tension in "the big room."

You miserable squids don't have a prayer  
You stare into space trying to grasp at answers  
You draw on the desks with your No. 2 pencils  
You stab at your calculators with trembling digits  
You perspire like pigs but the answers never come  
Only questions remain  
Unanswered

"I hate pacin' the big room, lookin' fer cheaters," says Lars, "I sometimes bump people's arms, so they'll screw up, just 'cause I hate this place so much." During his interview Lars went on to further describe the feeling of utter hopelessness that the Testing Center exudes. "Nobody ever comes out of here happy, or alive for that matter. They come out like dead hulking horses that have no soul," he blurted out with feeling at the conclusion of his answer.

Michael Carney has been a proctor/poet for a number of years. This year he achieved his goal of publishing an epic poem, *The Rites of Passage*. The poem is deeply allegorical. The main character is a student at a religious university (not unlike our own, Carney is quick to point out).

Carney incidentally writes only in ancient Aramaic. He feels a bond with the ancient nomads of the Holy Land. He uses hecasyllabic verses with rhyming tercets. We have obtained a translation of his work. Here are a few lines. The main character, Alexander Glubbermeat, has gone on a Biology field trip to experience nature and catch a few samples and rays in the process.

He wandered down to the stream  
To grasp the pearl lying there.  
From above he heard a cry.  
Descending upon him was a glowing nymph.  
She bade him beware  
Of a long hissing snake  
Ready waiting, wanting war.  
He stepped aside and over his jar.  
Again from above came a cry  
Bloodcurdling and gruesome from heaven.  
He glanced to his right  
And beheld a snowy owl  
Flagging the snake to attack.  
It came and gnawed on his hand.

Scholars have already begun to debate the interpretation of these verses. We here at the *Review* have managed to secure a copy of Carney's original notes. It appears that the hero Alexander represents a seeker of knowledge and truth, i.e., the pearl. The nymph represents love and friendship as she warns the intrepid hero of the danger of the snake. We were able to discern that the snake is a direct play on the long, almost infinite nature of the lines at the Testing Center during finals week. Carney had the owl (professors) help the snake capture Alex as an indication of students' frustration at having to take exams in "the big room."

Most proctors prefer poetry to prose. They feel they can better express themselves in verse. In the area of prose there is one outstanding star, Lola Carakoff. She has written many short stories, but none have been published because of the violent nature of her material. She uses similes like instruments to portray her characters. One of her rejected pieces, a detective story about organized crime in Chicago, tells the tale of a hit man who has "hands like hammers, a face like phlegm, and optical orbs with awful

please see **Proctor**  
on page 8

SR Art by Heather Hajek



# Words for Our Day

"Go to the poorest family in this community, and I will venture to say that they waste enough rags every year to buy the school books that are needed for their children, and do even more."

-Brigham Young  
Journal of Discourses 16:16

## Rainman from page 6

who inherits responsibility for his schizophrenic brother D.J. (Woods) when their mother dies. Bobby learns to love his brother in spite of his crazy, unpredictable behavior. As in Rainman, the movie ends with Bobby sending his brother away for more appropriate care in a high-quality asylum. But unlike Charlie Babbit, Bobby sacrifices all of his inheritance for his brother's benefit. Though Promise (which won an Emmy for best TV movie of the year as well as best actor for Woods) lacks much of the technical finesse and extreme popularity Rainman enjoys, it tells a story of acceptance, service, and brotherly love with no strings attached.

A social critic once noted that a nation's people could be evaluated by the art they admire. The world should not have been surprised at the Holocaust, he continued, if it had monitored popular German novels and movies. What might history make of a society which so admires

Rainman? Much of America, including the Varsity I's sell-out audiences, has been taken in by Rainman's corrupt moral outlook and convenient emotional machinations. The movie was rated R due to brief nudity and some profanity. These bits had been removed before Rainman was shown on campus, but the film's danger does not lie in these bits. In keeping with the Varsity theater's goal to provide morally clean (or cleaned up) entertainment, and in most of the student body's quest for that which is virtuous, lovely, of good report or praiseworthy, the whole movie must be considered. Rainman in any form is morally unacceptable. Its success has elevated it status from "just a movie" to a popular statement of American values gone awry. Surely I am not the only person to be profoundly disturbed by the thought of a population which takes as its heroes a man who cannot feel for his fellow men, and one who just doesn't.

# Eavesdropper

ELWC Dining Room October 31, 12:15 PM

Professor One: "If you were made Vice President of this University, and Rex said, 'We have to get more students to go to the forums,' what would you do?"

Professor Two: I'd say "Rex does it really matter?"

Professor One: He'd say yes, then he'd say you have to force them to go to operas, football games, and dances.

Professor Two: If Mike Jagger came and talked to the students, they'd come.

Professor One: You mean Mick.

Professor Two: Yeah, or Elvis Presley.

JKHB Classroom, October 29, 1:55 PM

English Student to Friendly Girl: "I like your glasses."

Friendly Girl: "Thanks."

English Student: "If you were to die today you would be known as the epitome of fashion."

Girl: "Uh, thanks."

Another English Student: "Can you change the frames to match your outfits?"

Girl: "No."

Other English Student: "Well it looks like you could."

Girl: "Look, I've had these glasses for a long time. I don't always wear them, but I remembered today. Can I help it if they happen to match what I'm wearing. I'm sick of taking slack about this."

# Top Twenty

1. Alaska license plates
2. Library encounters
3. Bare feet
4. Seance on a Wet Afternoon
5. Sleeping in the buff
6. Long hair
7. Dorks
8. Winging it
9. Low body fat
10. Beaded belts
11. Pottery
12. Garlic braids
13. Blueberry bagels
14. Bread and Cheese
15. Non-endings
16. Rabbis
17. Licorice ice cream
18. Big noses
19. Long eyelashes
20. The yellow brick road

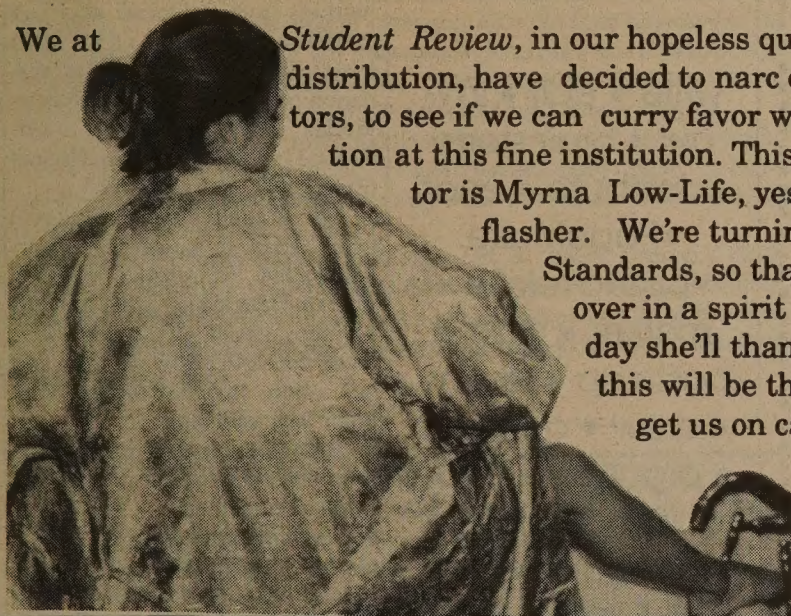
Bottom 10: Biting your tongue, the Health Clinic, mobile homes, neon nail polish, teddy bear fetishes, sleeping on the couch, girls in neckties, freezer hogs, big heads, hysterical blindness.

# Standards Violator of the Week

We at

*Student Review*, in our hopeless quest for on-campus distribution, have decided to narc on standards violators, to see if we can curry favor with the administration at this fine institution. This week's prime violator is Myrna Low-Life, yes, the infamous tub flasher. We're turning her in to

Standards, so that they can work her over in a spirit of tough love. Some day she'll thank us. And maybe this will be the betrayal that will get us on campus. Help us out—turn people in & give us credit!



# COUGAR CABLE CHANNEL

channel 8 on campus channel 24 on TCI channel 40 on Insight

TIME	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	MONDAY	TUESDAY
8:30a	INFOTEXT	INFOTEXT	INFOTEXT	INFOTEXT	INFOTEXT	INFOTEXT
9:00a	The New Literacy	The New Literacy	The New Literacy		The New Literacy	The New Literacy
9:30a	Economics U.S.A.	Economics U.S.A.	Computerworks		Computerworks	Economics U.S.A.
10:00a	Business of Management	Against All Odds	Against All Odds	BYU SPORTS	Against All Odds	Against All Odds
10:30a	For all Practical Purposes	For all Practical Purposes	For all Practical Purposes		For all Practical Purposes	For all Practical Purposes
11:00a	Business and the Law	Business and the Law	Business and the Law		Business and the Law	Business and the Law
11:30a	Focus on Society	Business of Management	Focus on Society	Saturday Cinema	Focus on Society	Business of Management
12:00n	Faces of Culture	The Business File	Faces of Culture		Faces of Culture	The Business File
12:30p	American Adventure	Focus on Society	American Adventure		American Adventure	American Adventure
1:00p	The Write Course	Faces of Culture	Economics U.S.A.	INFOTEXT	The Write Course	This is the Life
1:30p	Here's to your Health	This is the Life	Here's to your Health		Here's to your Health	Here's to your Health
2:00p	INFOTEXT	INFOTEXT	INFOTEXT		INFOTEXT	INFOTEXT
2:30p				INFOTEXT		
3:00p						
3:30p						
4:00p	NewsBeat	NewsBeat	NewsBeat		NewsBeat	NewsBeat
4:30p						
5:00p	U-Net	U-Net	U-Net		U-Net	U-Net
5:30p						
6:00p	NCTV	NCTV	NCTV		NCTV	NCTV
6:30p						
7:00p	Modern TV	Modern TV	Modern TV		Modern TV	Modern TV
7:30p	BYU SPORTS	BYU SPORTS	BYU SPORTS		BYU SPORTS	BYU SPORTS
8:00p						
8:30p						
9:00p						
9:30p	TBA	TBA	TBA		TBA	TBA
10:00p	INFOTEXT UNTIL 9:00A	INFOTEXT UNTIL 9:00A	INFOTEXT UNTIL 10:00A		INFOTEXT UNTIL 9:00A	INFOTEXT UNTIL 9:00A

Catch you there!

# DON'T WAIT ANY LONGER



Avoid the last minute rush to have your car serviced for that long trip home!  
Call us now for an appointment.

**IMPORT  
AUTO  
CENTER**

Foreign Cars . . . our specialty not a sideline

800 S. University  
374-8881





**Lip Sync 89**

1st Prize-\$200 Cash  
2nd Prize-\$75 Cash  
3rd Prize-\$25 Cash

Audition Nights (7:45-8:45pm)

**Hot 94.9**  
RHYTHM OF THE 90'S

**GET YOUR ACT TOGETHER FOR LIP SYNC 89**

Preliminaries  
Nov. 10, 11  
Finals  
Nov. 17, 18

**2-for-1 Admission With This Ad**  
Expires November 18, 1989

**The PALACE**

374-9272 • 501 NORTH 900 EAST • PROVO, UTAH

Proctor from page 6

hammers, a face like phlegm, and optical orbs with awful anguish lurking in them."

When we asked her why she used "orbs" instead of "eyes," she shrugged and said that she couldn't think of anything nasty that started with "e." She says that she knows that her writing is on third grade level but she keeps "penning her putrid prose" in the hopes that someone will take notice of her and pull her out of the "murky mire" of the Testing Center.

To end on a different note, we present the poetry of now famous Carlyle Livingston. He has won many awards of late for his work in advertising, but in the past he concentrated on literary art. He got his start working in the big room. "I had so many subjects around me I could pick and choose who I wanted to put into verse," he told us in a private interview. In one of his more romantic poems, "Love Blossom," he describes handing out a test to a voluptuous young lady, finding her during his turn as the roaming proctor in the big room and finally presenting her with her printout score.

You lightly gave me your answer sheet.  
I felt the breeze from the air conditioner  
blow your aroma my way.  
I could hear the thunder of my heart.  
You laid your blue bag delicately on the stack  
Flat as a pancake, the way it's supposed to be.  
I knew all was right,  
You had to be the one.  
The buzz and clack of the printer called to me,  
I read your name  
"Lorraine," the word fell from my lips  
Like drops from a crying sky.  
I glanced at your score.  
You got a 50.  
I wept.

## FRESHMAN FICTION WRITING CONTEST WINNER

### Deseret Towers' V-Hall Translated Righteous Dudes Really Get Their Reward!

by Tom Domingues

PROVO, UTAH. V-HALL, the honors dormitory of Brigham Young University's Deseret Towers housing complex, was translated from this earth around 6:30 P.M. yesterday, sources say.

According to local Stake and High Council officials, God decided that the honor students of V-Hall had proven their devotion.

"God saw fit to lift those immaculate young men from the earth, just as he did with the City of Enoch in scripture," says one of V-Hall's bishops.

"Those boys were great, I knew it would happen sooner or later," said a female Sunday School teacher of the recent translation.

Eyewitnesses say that immediately before the hall vanished, they felt a powerful surge of energy. Then a loud rushing sound was heard as the building disappeared.

"It was amazing," said an eyewitness from California who had been shooting baskets on the court next to the building when the translation occurred. "Those righteous dudes really got their reward. Maybe I should have taken Honors Religion 121 this semester."

Not all the residents of the hall were taken up, however. Apparently a few "unworthies" were left literally hanging in midair after the building vanished. Luckily, however, the earth below was soft, and no serious injuries resulted from their falls from glory.

"I don't know what happened," said one rejectee who preferred to remain anonymous. "Maybe I should have gone to see my bishop sooner." But the wrongdoers were not the only ones to be left behind. One student, an elder's quorum president and returned missionary, was visiting his girlfriend in neighboring U-Hall, when the translation occurred. His stake president had this to say about him: "I can't believe he allowed himself to be left behind. He really missed the boat on this one." The student was not available for comment.

A representative from the BYU Housing Department said that they have been set back thousands of dollars, as the new phone systems vanished with the hall. However, he went on to say that the department takes the translation as another sign of the excellence of on-campus housing, and plans to use it as an incentive in their advertisements.



**OASIS**

• FROZEN YOGURT • ICE CREAM  
• SANDWICHES

"We blend good taste into every bite."

**Sandwiches!**  
**Sandwiches!**  
**Sandwiches!**

Yes! The Oasis has fresh deli sandwiches! Create your own monument in the desert with fresh garnishes, cheese, and 3 3/4 ounces of meat. Chips go on the side of course.

**15% OFF**  
any sandwich  
with this coupon

Sandwiches sold until 6:00  
Expires 11/2, Provo store only

**Al's Pizza**

PIZZA • PASTA • SUBS  
Dine in or carry out  
Next to ShopKo  
FREE DELIVERY  
375-0025

### Sunday Football Special

**\$2<sup>00</sup>** off any other  
coupon in this ad! Valid  
from noon to 6pm  
Sundays.

### 2 for 1

Gourmet Crust  
Combination Pizza

**\$15<sup>99</sup>**

Pepperoni, sausage, green peppers,  
onions, black olives, mushrooms,  
Canadian bacon

Expires 11-11-89

### Get To Know Us Deal!

EXTRA LARGE  
gourmet crust  
Combination or other  
Specialty Pizza and two  
liters of Coke for

**\$10<sup>99</sup>**

when you pick up.

Expires 11-11-89

### Just another week at Student Review

write • edit • lay-  
out • brainstorm  
• distribute • chat  
• PageMake  
• public relate •  
market • plan •  
paste up • review  
• draw • account  
• organize • copy  
edit • investigate  
• design • party •  
sell • laugh • re-  
vise • confer •  
learn • be •

Join us.

Okay?



# SPORTS

## One More Reason to Rise and Shout

by Debi Kendall

Although they often go unnoticed on campus, their achievements have brought them attention across the country. Here at BYU there are currently five women's athletic teams attracting national notoriety.

For example, the BYU women's tennis team is currently ranked 12th in the nation. Outstanding on the team is Mary Beth "Gunner" Young, on her way to All America honors and ranked 7th in the nation in singles. In her twenty-two years of coaching at BYU, Ann Valentine has taken her team to 15 top-twenty finishes, eight of them being in the top ten.

The swimming and diving team also has two All American athletes. Three-time All American Courtney Nelson is starting her junior year on the swimming and diving team. Teammate K.C. Cline, a two-time All American, will help the team as they try to defend their High Country championship title and score in the top twenty-five at the NCAA's this season.

The women's cross country team is ranked 13th in the nation. Red shirt freshman Leanne Martin leads the cross country team, and is well on her way to All American honors. She placed first in the last three invitationals of the season: Stanford, Arkansas, and Weber State. Coach Patrick Shane has led the team to five NCAA Region VII championships in the last nine years.

No stranger to success herself, coach Elaine Michaelis, the fourth winningest coach in the nation, has lead the women's volleyball team to 18 appearances in the national tournament (second to only UCLA) and has made it to the top ten seven times in the last seven years. Although the team has lost two All Americans this year, Michaelis says they have "a quicker, more sophisticated offense this season." Not only does the team hope to win the conference crown this year, but they also hope to carry on the tradition of placing their players in prestigious post-collegiate programs, such as the U.S. Olympic team, where former Cougar Dylan Duncan is now starring.

Florida's "Golf Weekly" ranks BYU's women's team 18th. Mary Grace Estueta leads the team, followed by Paula Saureaz and Ruby Chico. Currently finishing a tournament in Arizona, many think this team could finish in the top 10, if not win a championship.

Yes, there are many chances for Cougar fans to "rise and shout." While football is in full swing, women athletes are running, diving, shooting, swinging, and dribbling in the arenas, on the tracks, and on the golf course. They're defeating their opponents by showing their aggressive, competitive, and winning spirits.

## The Light at the End of the Tunnel

by Anna Lisa Aagard and Grant Madsen

Women's athletics at BYU have traditionally not generated a large amount of attention. BYU's "little sisters in sports" are victims of the same general problems seen at most schools: stereotyping, lack of visibility, and discrimination.

Women's volleyball coach Elaine Michaelis points out that the "administration has supported women's athletics, but there are some...problems that are a part of society [in general] and LDS society." The incorrect assumptions that sports are men's games or that women can't become proficient or competitive in sports is pervasive throughout the country. But this is perhaps especially true at BYU where false perceptions about

women's domestic roles and women's sports being mutually exclusive stop many from becoming fans.

Women's sports also suffer from a lack of publicity. This is generally true across the board. At BYU things are improving, however. Cougar Cable has started covering some BYU women's sports, the Daily Universe keeps abreast of the latest developments, and SR is holding up its end. But it is still rare for people to know what big game is coming up for any women's team, or even where to go if they wanted to find out.

Another drawback for women's sports is general discrimination. Fortunately for those here, BYU has both a women's and men's athletic director. The administration has tried to treat each equally well. But

at the national level women's athletics are still fighting an uphill battle. Only recently the NCAA put women on its official logo. There is also serious concern that women's sports will be unfairly represented in the WAC, which starts carrying them next year. The WAC only allows one representative from each school to have a say in its general policy-making decisions. That one representative will be the men's athletic director.

"It's too bad more people don't come out to see us," says coach Michaelis. The light may yet be at the end of the tunnel, however. If women's sports programs here and across the country can overcome some fundamental misunderstandings about their efforts, they, too, may gain notoriety for the great athletic prowess they truly possess.

## Six Reasons BYU Lost to Hawaii

by Thane R. Walton and the SR Sports Staff

Time has soothed the sting of BYU's incredible 56-14 loss to Hawaii. But for those many football fans who stayed up late only to end up going to bed after the first half, we would like to offer six reasons why BYU suffered its worst defeat in nearly 30 years.

ONE - The residents of the Hawaiian islands are excited for two games every year: the Pro-Bowl, and the BYU-Hawaii match-up. Hawaii plays the BYU game as if it is its last. Hawaii's first two touchdowns fanned the emotional fires and the extra momentum more than made up for their lack of size and strength against the Y. As the points kept piling up and the fans screamed even louder, it had a snow balling effect which put BYU completely out of the game by halftime.

TWO - Hawaii plays nine of its eleven games each year at home, mostly due to what it would cost to send their team to the continent five times a year. When they do go to the continent they average 16 points a game; at home they average 51. Few teams have as big a home advantage as Hawaii. It has been argued by many that if the game had been played in Provo (or anywhere else besides Hawaii) the score could easily have been reversed. Hawaii's loss to Colorado State, one week after BYU destroyed them, seems to support this.

THREE - The BYU players can't help but see the Hawaii game as an exciting vacation each year.

Wouldn't you enjoy a three day getaway to Hawaii? Although they spend only a little time on the beach partying it up, there's no question that the team was very flat going into the game. The result of a little sunburn under those shoulder pads?

FOUR - BYU often loses its composure in big games. When there's a title on the line, or a championship, they simply psyche themselves out. There are, of course, exceptions—most notably last year's Freedom Bowl when BYU handed Colorado its last defeat. But their Bowl record (not yet .500) and their rather dismal performance against top 20 teams indicates a problem with grace under pressure. BYU has yet to beat a team with a winning record this year.

FIVE - No innovation on defense. Hawaii quarterback Garret Gabriel (like the angel) never felt any real pressure and was therefore able to simply cut the defense apart. BYU's reactionary zone defense was so inappropriate for Hawaii's run-and-shoot offense it was pathetic. Although it's easy to be a Monday-morning quarterback (or defensive coordinator, as the case may be), there was simply no excuse not to blitz after falling behind three touchdowns. In fact, as Texas A&M showed against Houston (the most prolific run-and-shoot offense in the country), all out blitzes and strange alignments can cover a myriad of shortcomings at the corners. Why not try blitzes from the first quarter?

SIX - Let's face it, Hawaii played exceptionally well.

## SR SCOREBOARD

### NFL STANDINGS

AFC EASTERN	W	L	PF	PA
Buffalo	6	3	249	210
Miami	5	4	180	203
Indianapolis	4	5	167	162
New England	3	6	157	216
N.Y. Jets	2	7	159	241
AFC CENTRAL	W	L	PF	PA
Cleveland	6	3	233	143
Cincinnati	5	4	211	168
Houston	5	4	246	229
Pittsburgh	4	5	123	220
AFC WESTERN	W	L	PF	PA
Denver	7	2	218	140
L.A. Raiders	5	4	206	155
Kansas City	4	5	174	192
Seattle	4	5	153	175
San Diego	3	6	152	173
NFC EASTERN	W	L	PF	PA
N.Y. Giants	8	1	219	136
Philadelphia	6	3	207	184
Phoenix	4	5	169	193
Washington	4	5	213	216
Dallas	1	8	119	235
NFC CENTRAL	W	L	PF	PA
Minnesota	6	3	183	158
Chicago	5	4	232	187
Green Bay	5	4	219	214
Tampa Bay	3	6	202	250
Detroit	1	8	149	228
NFC WESTERN	W	L	PF	PA
San Francisco	7	1	215	145
L.A. Rams	5	4	214	208
New Orleans	4	4	195	143

### PAST WHICH WAY IS UP?

Dismally Disappointed Dave leaves the country after hitting only 6 of 13 winners. It's a conspiracy: when was the last time Atlanta, Green Bay, San Diego, Dallas, and the Jets won in the same week? Minnesota 23, L.A. Rams 21 OT Vikings win w/o TD, as K Karlis ties NFL record 7 FG's. 1st game ever to be won by safety in OT. History Happened Here. Green Bay 14, Chicago 13 1st Packer win in last 9 tries vs. Bears. In true Lombardi-Halas tradition, except no one got muddy enough. Atlanta 30, Buffalo 28 Fal's go to 3-1 at home after surviving 3 lead changes in last 1:22. K Mcfadden earns pay with 3 FG's (26,50,54 yds.) Houston 33, Detroit 31 QB Moon 16-19, 179 yds., 2 TD's, 1 TD run in 2nd half to overcome 24-14 deficit. Lions could plaster Cowboys, but both 1-8. Dallas 13, Washington 3 Skins move ball 115.7 yds. for each pt. scored. Cowboys: 0 turnovers, 0 penalties, coach J. Johnson to reporters after 1st win: "It's a great feeling. I'm happy for the players." In locked office 2 minutes later: "WOOPEEYAKAYAKAWEEHAAA!" Cleveland 42, Tampa Bay 31 Battle of the U of Miami QB alums, Bernie Horschak: only 164 yds., but 3 TD's, 0 int.'s. Vinnie Barbarino: 370 yds., 4 int.'s, 4 TD's (but 2 of those were for the other team). Miami 19, Indianapolis 13 Dolphins more yds. rushing (159) than passing (149) for 1st time since '85, but 5 fumbles. Coach Shula: "We finally got our running game going. Now we've got to learn to take the football with us." L.A. Raiders 28, Cincinnati 7 Raiders (4-1 under new coach Shell, 8-1 at home vs. Bengals) pound Cincy despite 14 penalties for 120 yds. B. Jackson 13 rushes for 159 yds., 2 TD's (one a 92 yarder).

San Diego 20, Philadelphia 17 49 yd. FG with 4 seconds left upsets Eagles. "On the last drive, McMahon took control." Jim 14-29, 264 yds., 1 int., 2 TD's. Denver 34, Pittsburgh 7 So the Broncos beat up on the Steelers at home. Elway passes 20,000 yd. career passing mark. What else is new? N.Y. Jets 27, New England 26 Jets 23 yd. FG as time runs out blows yet another pick. Jets used to be a sure loss—I just can't count on anyone anymore. O'Brien back to work: 22-29, 386 yds., 2 TD's. Kansas City 20, Seattle 10 Chiefs' QB Peileur gets 80 yds. passing, 69 yds. rushing, as Hawks fumble team-record 8 times, lose 8th in a row in K.C. N.Y. Giants 20, Phoenix 13 Cards' top rusher: Val Sihakema, with 42 yds. in 8 carries. By the way, are there any Cardinals in Phoenix? Any jazz in Utah?

### PICKS HELP IS ON THE WAY

Alright—I've had enough of these unruly teams ignoring my predictions, so we're bringing in two new experts. This week, George Washington, (who, they say, would have been a bigger football fan than Ford), from his 1989 U.S. quarter residence will also pick the games. Next week, state-of-the-art computer technology will also take its best shot. Who will do best out of the three? This season, bet on the quarter. I'm too upset to be descriptive this week. Best estimates of human wisdom vs. sheer chance (the quarter's picks to win are in bold, but coins don't do points.): Miami by 6 over Jets, Chicago by 5 over Steelers, Vikings by 4 over Bucs, Bills by 7 over Colts, Denver by 2 over K.C., Lions by 1 over Packers, Saints over Patriots by 5, Eagles by 4 over Skins, Cards by 3 over Cowboys, Browns beat Seattle by 6, Giants skid Rams by 1, 49ers stomp Falcons by 9, Raiders over Chargers by 6, Bengals over Oilers by 3.

### THE WEEK in the WAC

CONFERENCE	W	L	T	PF	PA
Air Force	4	0	0	186	90
BYU	4	1	0	168	119
Hawaii	5	2	0	271	130
Wyoming	4	2	0	172	178
San Diego St.	3	2	0	177	169
Colorado St.	3	3	0	187	193
Utah	1	4	0	131	245
UTEP	1	5	0	159	209
New Mexico	0	6	0	95	213
OVERALL	W	L	T	PF	PA
Air Force	7	2	0	334	199
BYU	7	2	0	322	226
Hawaii	7	2	0	365	166
San Diego St.	5	3	1	308	272
Wyoming	4	5	0	223	262
Colorado St.	4	5	1	298	304
Utah	3	6	0	255	373
UTEP	2	8	0	228	319
New Mexico	1	9	0	214	319

Last week:  
Air Force 29, Army 3  
BYU 45, Oregon 41  
Hawaii 26, UTEP 7  
San Diego St. 45, New Mexico 28  
Wyoming 56, Colorado St. 35  
This week:  
Air Force at BYU: welcome to Provo Mr. Dowls  
Wyoming at San Diego St.  
New Mexico at Utah  
Mighty Pacific U. at Hawaii  
Colorado St. at UTEP

### BYU 45, OREGON 41

BYU	7	7	7	24	45
OREGON	7	12	14	8	41

### ORE BYU

First downs	28	29
Rushes - yards	43-178	41-139
Passing yards	489	470
Passes	26-44-1	29-47-2
Punts	3-42	3-48
Fumbles - lost	6-3	2-2
Penalties - yards	10-90	5-66
Third down conv.	7 of 15	8 of 14
Sacks by - yds.	4-42	2-9
Tortillas - ejections	342-6	3-0
Time of Possession	31:07	28:53

### Individual Leaders

Rushing - BYU: Whittingham 12-78, Bellini 14-49, Mortensen 3-14. ORE: Loville 20-72, Berry 14-67  
Passing - BYU: Detmer 29-47, 470 yds., 2 int.'s, 3 TD. ORE: Musgrave 26-44, 489 yds., 1 int., 2 TD.  
Receiving - BYU: Frandsen 10-188, Boyce 4-108, Nyberg 5-70, Bellini 4-68. ORE: Reitzug 7-136, Hargain 3-74, Lawson 2-73, Obee 4-66.  
Attendance: 63,865 Time: 3:50 Temperature: 58°

### TOP COLLEGE SCORES

#1 Notre Dame (9-0) nailed Navy 41-0.  
#2 Colorado (9-0) calmed #6 Nebraska (8-1) 27-21.  
#3 Michigan (7-1) punted Purdue 42-27.  
#4 Alabama (8-0) antagonized Miss. St. 23-10.  
#5 Florida St. (7-2) socked South Carolina 35-10.  
#7 Miami (7-1) eased East Carolina 40-10.  
#8 USC (7-2) oreoed Oregon St. 48-6.  
#9 Illinois (7-1) ignited Iowa 31-7.  
#10 Tennessee (6-1) contemplated the universe.  
#14 Penn St. (7-2) pinned #19 West Va. (6-2-1) 19-9.  
#15 Houston (6-2) terrorized Texas Christian 55-10.  
#25 Fresno St. (9-0) frisked San Jose St. 31-30, to assure its place in the California Raisin Bowl.  
#382 Eldorado sliced Slippery Rock 62-7.



# OPINION

## The Campus is Our World

by Gary Daynes

EVERY TIME I drive by the sign that says "The World is our Campus," I want to get out and switch the words around. Whether the world is our campus or not is immaterial because we spend our time here, not in the world. Because the campus is our world of education, not only the courses but also their homes, the buildings themselves, should inspire intelligence, and the surrounding landscape should reflect and accommodate a college atmosphere.

I admit, there are some fine edifices at BYU. The Maeser Building, standing like a temple of knowledge, shouts out "Higher Education" with its columns and plush lecture rooms. The Grant Building's simple brick exterior houses spacious, airy, and pleasant rooms. Even the testing center becomes pleasant when the sunlight streams through its high arched windows. And exterior ornamentation that evokes Mayan wisdom and interior design quirks such as tiny tiles on the lobby's pillars make the Lee Library a B+ building.

The same cannot be said about the

rest of the centers of learning at BYU. Their halls are cold, their rooms uninviting, and they look more like hospitals and shopping centers than components of a campus.

Being in a hospital is rarely a pleasant experience. Yet it takes only one walk down a hall in the Smith Family Living Center to persuade the student that they are in such a building. Rows of closed doors, divided by open-door advisement centers (academic nurse stations) conjure up visions of surgeries and scrub suits.

The feeling is more intense in the Jesse Knight Humanities Building, where fourth floor offices are packed together like body cabinets in a morgue. The Abraham Smoot Building could easily serve its managerial purposes at the VA Hospital. Lettered wings, long lines, and red tape add to the impersonal feeling given off by the building's drab exterior.

If the exteriors of the "hospital" buildings are impersonal, than those of the "shopping mall" structures are nothing but foreboding. The

MARB, Tanner Building, and the soon-to-be-constructed Fine Arts Museum are worlds without windows. The result reminds me of the University Mall—carefully controlled environments that negate nature.

The Tanner Building bows to modern commercialism with its fountains and uncomfortable benches which whisper "enter and buy" (a Marriott-sponsored education). The glass pyramids over the entrances of the proposed Fine Arts Museum were trendy ten years ago at Valley Fair Mall. On a 1990s museum, however, they look as out of place as boxer shorts on a horse. For its part, the MARB adds to the shopping center image with exits that pinch students together like buyers at a Christmas sale.

To the "hospital" and "shopping center" groups must be added the miscellaneous offenders. The Tanner Building earns an additional demerit for its huge blank western wall which ignores a beautiful view of the mountains while thumbing its architectural nose at Utah Valley.

The Clark building brings frowns with its too-thin walls and too-thick air, while the Knight-Mangum Building wins the inaccessibility award for trickling down five levels of a hill without an elevator and the "I gotta go" commendation for having eight sinks but only three toilets in each lavatory.

In all, campus architecture suffers from a terminal case of introversion. There are too few windows and too many buildings turning their backs on each other, creating a hodgepodge instead of a campus where the architecture says "learn" to the visitor.

If visitors fail to notice these buildings in favor of the trees and flowers, this response should be expected. To a person unfamiliar with BYU, mown lawns and straight rows of trees are signs of beauty. Of course, it takes only one walk from the Joseph Smith Building to the Wilkinson Center in-between classes to dispel that naive belief. BYU's campus is poorly planned, uncomfortable, and off-limits to student use. Trees, sidewalks, and grass make the world of our campus more of a transportation network than a pleasant environment.

A quick glance at BYU's open spaces makes this perfectly clear. BYU is covered with long, open stretches which are supposed to be outdoor malls. Of the six, only two are used. The Checkerboard Quad is the best of them, but even it is now unusable while BYU begins yet another mysterious construction project. The low wall dividing the area from the library is perfect for sitting, while trees along the quad provide accessible shade. Best of all, the area is partially paved, opening it to pedestrian traffic. This type of public place is now being repeated just outside the Cougar area, with benches, removable tables and shelter from the wind.

The excellence of these two malls is in direct contrast to the poor use of the best outdoor area on campus. The grassy area which runs from the East wall of the Talmage Building to the West facade of the Law Library could be BYU's most beautiful park. The fountain at one end and the Law

Building facade at the other make the mall perfect for benches, plazas and food carts. However, because most sidewalks cross it at a diagonal, the space is unseen and unused. Instead of viewing the mall, the student or visitor sees only the unimpressive corner of one of the hospital buildings. Like hanging a Rembrandt behind a closet door, BYU's best space is an invisible space, due to poor design.

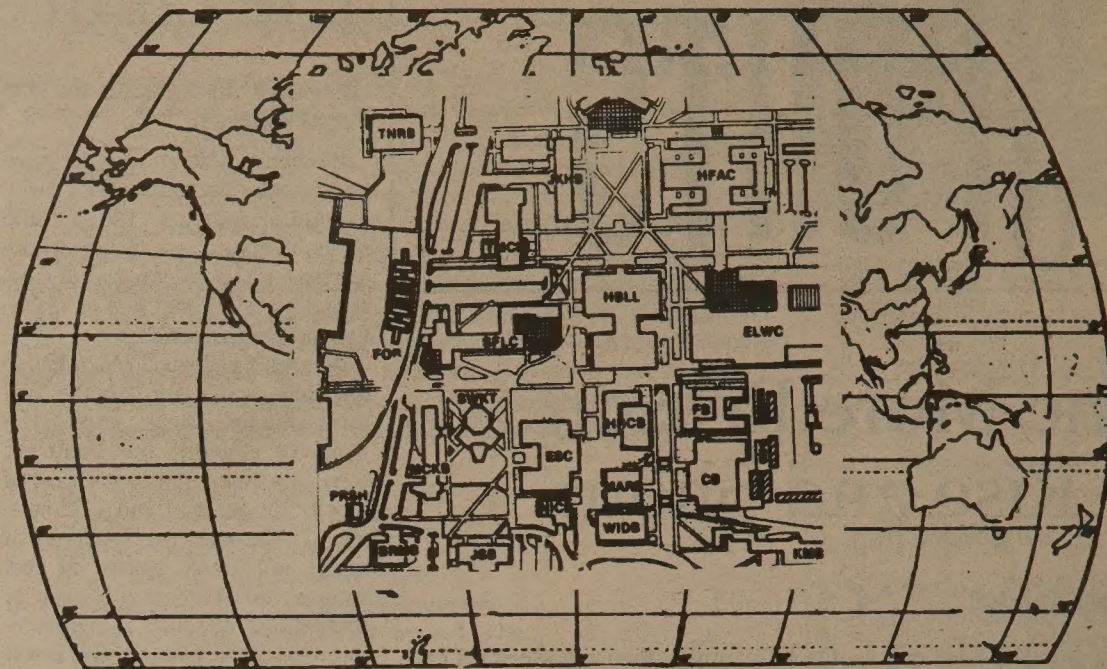
Poorly planned sidewalks cause problems in other places as well. Rarely does one of the concrete strips go from one door to another. Many, like the one between the Knight and Widtsoe buildings, do not meet where they should. In this confusion, the lawn is an accomplice. Keeping off the grass means staying on the sidewalk, which in turn means crowding, long waits, and longer walks.

At BYU the flowers are pretty, and trees are all in a row, and perfect green grass rolls on and on. Unfortunately, this style of landscape makes the campus utterly unusable. What BYU needs is more concrete, more benches, more randomly placed trees; in short, more usable outdoor spaces.

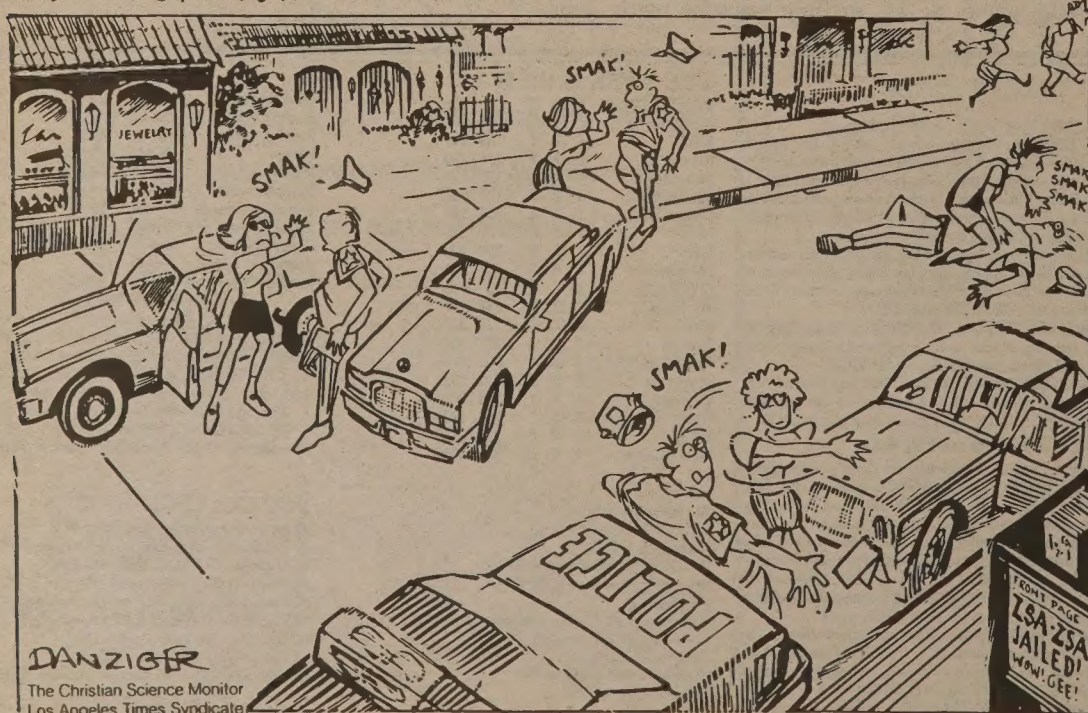
It would be foolhardy to use a bulldozer to right the campus' wrongs. I advocate no such move. But let me make two suggestions for improving Brigham Young's environment. First, do not build the Fine Arts Museum in its present J.C. Penney warehouse incarnation. Rather, hold a design contest to find a plan that will make the museum more valuable than the parking lot it will replace. Second, make the park between the Talmage Building and the Law Building the axis of campus activities.

Put in comfortable benches, pave it in cobblestones, add some more fountains, some more art. Make it a place for student performances and rallies, a place that reflects the fiber of the student body. BYU campus can become a world of beauty and learning.

*This is Gary's first contribution to the Review. We think he's headed for Harvard.*



### PUBLICITY-STARVED ACTRESSES POSE NEW PROBLEM FOR BEVERLY HILLS POLICE



The Christian Science Monitor  
Los Angeles Times Syndicate



## by Eric Schulzke

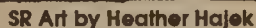
A similar study conducted at Cambridge University in the early seventies concluded that England's Draconian gun laws do nothing to reduce violent crime and recommended repealing many of them. However, any attempt to compare violence in America with statistics from Canada or England ignores

Gun control is not *just* ineffective. Attempted enforcement unavoidably leads to unprecedented searches and seizures, unconscionable diversion of police resources, and increased violations of civil liberties. Some gun control advocates have even made Orwellian proposals, such as junking the legal

Chairman Mao himself set the stage for Beijing when he wrote, "Political power grows out of the barrel of a gun." This spring an Chinese student standing on a street corner voiced an ironic echo of Mao's words. "This regime will fall," he told a reporter, "the only reason it will not fall sooner is that we have no guns." Perhaps this massacre would not have been

The rights to life and liberty depend upon the freedom to defend those rights against tyrants of all kinds—by force if necessary. The rapist and the tyrant are, after all, just different forms of the same problem. The most inalienable of inalienable rights is the right to protect self, home, and family from such tyrants, whether they be free-lance tyrants like the rapist or despotic governments themselves.

*Eric only writes articles like this to tick people off and encourage submissions. Help us keep Eric off these pages by sending us your thoughts for the Opinion page.*



protection of probable cause or offering bounties for turning in friends and relatives. (No, I'm not making this up.) Such suggestions put our cherished civilian control of police power in serious jeopardy.



ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS  
DS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS  
**Classified**  
S ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS  
ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS  
ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS ADS

**CLASSIFIEDS ARE FREE!** Send your brief ad to *SR Classifieds*; P.O. Box #7092; Provo, UT 84602 or just drop them in ELWC locker # 300 (next to the bowling alley). Classifieds are subject to editing.

## For Sale

4 Sale: 2 Girls winter sem. apt. contracts. The Riviera! Great location & ward. Must sell-get this one quick! Call Kathy or Pam at 370-2363.

Contract for sale CONDO  
ROW—WELLINGTON ROW II  
Great roommates; near campus (732  
N. 800 E. #33); fantastic ward (61st);  
W/D, DW, disposal; \$160/mo +  
util. Move in ASAP. Call Lynn at  
323.8247 or 1-800-322-1776 ext. 729.

2 girls contracts for sale. Raintree Apts, \$140/ mo; incl. util. Malia or Lara after 3:00. 377-6503

**\*\*Portable Computer\*\*** PC Compatible, 640K, 10 Mb hard drive,

floppy drive, built-in thermal printer (noiseless); compact; \$500; 371-3062 Alan.

## For Rent

**Killer Twister Game For Rent!!!**  
Largest game in Utah! —will hold  
over 250 people and loads -o-  
fun!!—a must do! 377-FAME--  
Fogger

## For Exchange

Looking for a native French speaker to speak French w/ me, 1-2 afternoons/eve. a month, in exchange for outings to SLC, dinners, camping, etc. Call 374-9183. Lara.



## THE Laudable & THE Odious

A column of comment on people and places, ideas and issues in the campus community.

### Concert Mangement

Up for commendation this week is the Concert Management staff in the Harris Fine Arts Center. Throughout the year they have scheduled a series of concerts and performances of considerable diversity and talent. Events range from contemporary performers to classic ensembles. Each semester features selected guest artists, such as the two Windam Hill label recording artists playing this fall. Both fall and winter semesters also include regular performances by local groups such as the respected Utah Symphony and the award winning, world touring, student jazz group, Synthesis. A major musical production is also featured. This elaborate scheduling and a flexible "choose-your-own" season ticket options have been orchestrated by Paul Duerden, the director of Concert Management.

Not only have a surprising array of respected performers been scheduled but each is well publicized by a sleek and professionally designed information campaign (which, of course, includes advertising in *Student Review*).

Major ticketed events are held in the deJong Concert Hall. Department ensembles and visiting specialists perform in the neighboring Madsen Recital Hall. Free student and faculty recitals also take place several times a week in the Madsen Recital Hall to round out the nearly 500 yearly performances processed through the Concert Management staff.

Information, schedules, and tickets are available at the Music Ticket Office HFAC, at 378-7444, or listen to the weekly recorded schedule at 378-4322.

### Open Suggestions:

Are you either peeved or enamored with something, someone, or anything around campus? Then send your ideas for THE Laudable and THE Odious to: m.e.Oates, c/o Student Review, PO Box 7092, Provo, UT 84602.

### Socks, Beards, etc.

Ok, I realize this is old hat and its become everybody's favorite gripe, but isn't that all the more reason to again point out the inane nature of some of our dress and grooming standards? Besides, change is in the wind.

President Rex Lee has even hinted at change. In two of his initial addresses, first to the faculty and then to the students, he pointed out the significant distinction between policy and doctrine. Policy can and does change, doctrine does not. The dress code is policy.

And, BYUSA has supposedly organized a number of committees to review the old codes, and to provide new recommendations.

In an age when some of the biggest and best companies (i.e. Apple, Microsoft, etc.) are run by people with long hair and earrings we should no longer be so concerned about portraying a conservative "corporate image." No study that I know of has drawn a reasonable connection between vigor of intelligence and facial hair. In

fact, looking at most other universities, the stats would almost point the other way. It is only through confounded and outdated logic that one can construe connections between church doctrine and the dress code. Even the Standards Office seems to have appropriately refocused their enforcement efforts on more important concerns such as drugs and morality.

We should direct our attention toward being a university, improving its academics, and getting more *quality* students through the graduation line than barring them from commencement exercises for "wearing beards" or "having excessive hair length" (from a recent interdepartmental memo). Its time for us to by-pass such trivialities and concern ourselves more wholly with the issues that will increase the caliber of students and faculty, rather than dissuade some of the best and brightest because they may chose not to shave in the morning.

—m.e.Oates

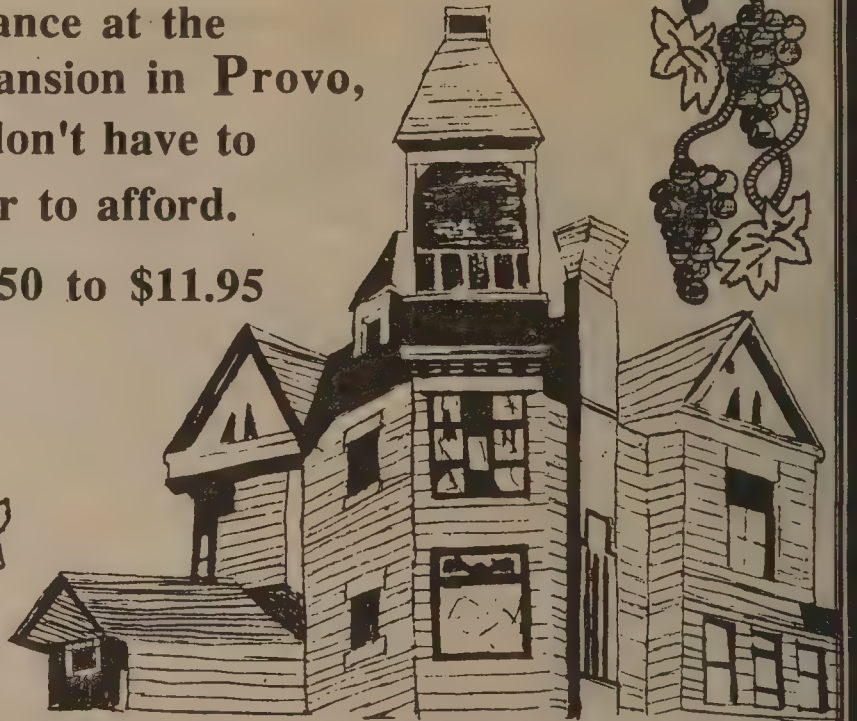
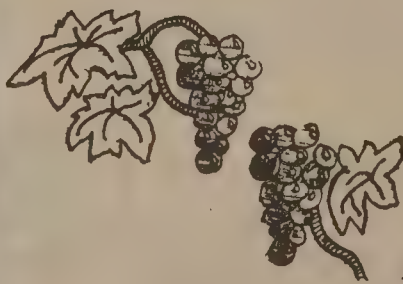
Watch for  
the  
*Student  
Review*  
commercial  
coming  
soon on  
Cougar  
Cable

## The Little Pasta Inn

383 West 100 South, Provo 375-1895

Dine in elegance at the  
historic Hines Mansion in Provo,  
at prices you don't have to  
be a godfather to afford.

Prices from \$3.50 to \$11.95



Reservations are not required,  
but strongly suggested.

Hours:  
Monday through Friday  
11:30 am to 2:30 pm  
5 pm to 9:30 pm  
Closing at 10:30 pm on weekends  
No lunch on Saturdays  
Closed Sunday

*Here's an offer you can't refuse:*

*Student Review readers that come  
in for lunch get their second meal at  
half price with this coupon.*



# ARTS & LEISURE

## 007: A Common Bond



By Quentin Decker

SR Art by Cassie Christensen

THIS PAST SUMMER, *Licence to Kill* was released. Many reviewers cited it as the sixteenth James Bond film. Actually, it's number eighteen if you count *Casino Royale* and *Never Say Never Again*. Still, that many movies in forty years isn't bad for a character in an apocryphal series of thrillers.

The character of James Bond first appeared in 1950 in the book "Casino Royale." Ian Fleming, who served with British Army Intelligence during the war, created the figure of a suave and sophisticated Cold War spy. He was both a spy posing as a playboy and a playboy posing as a spy. He lived on the edge, by his luck and wits. He was one of several one-man battalions fighting the Cold War.

The books spoke of the Cold War and how it changed society. The Soviets, who only a few years before were allies, now were the villains. Often their agents were converted

Nazis or traitors to their own Western homelands. Their methods varied, but they were all dedicated to the destruction of the democratic way of life.

Future threats were also examined by Fleming. As early as 1952, "Moonraker" envisioned nuclear terrorism, a theme repeated in "Thunderball." Communist subversion through the cultural traditions of a people appeared in "Live and Let Die" a year earlier. Even James Bond was brainwashed in "The Man with the Golden Gun."

At the end of "From Russia, with Love," written in 1955, Bond is poisoned by a Soviet agent he is trying to capture. Whatever reason Fleming had in killing off 007, it was not enough. Bond appeared again the next year in "Goldfinger," and no explanation was given as to how he managed to survive. Even Ian Fleming could not resist James Bond.

By 1960, James Bond had a small, yet loyal cult following. But mass appeal of this character did not develop until presidential candidate John F. Kennedy was asked by a reporter who his favorite writer was. Once they found out about Ian Fleming, the unknown James Bond became as much a part of the Cold War culture as Nikita Khrushchev.

Film versions of the books soon appeared. Two production companies, one led by Gregory Ratoff and the other led by Harry Saltzman and Albert Broccoli, bought the rights for "Casino Royale" and "Dr. No," respectively. While nothing was done with *Casino* until 1967, "Dr. No" was quickly made using an unknown actor named Sean Connery. Both the film and Connery were instant successes, as expected, and the filming of the next Bond movie, *From Russia, with Love*, was begun.

And how did Ian Fleming feel about the film versions of his books? *San Francisco Chronicle* columnist Herb Caen interviewed Fleming in 1963, and Fleming said, "I just came back from Spain, where they've been filming *From Russia, with Love*. I don't know—it seems to me they're starting to make fun of James. I don't like it at all, but there's nothing I can do about it." Fleming died a year later, unaware of how absurd they would make his character over the next twenty-five years.

But that is not to say that the traditional James Bond formula is without its cliches. The story usually goes like this: Bond finds some small clue in what is happening around him and reads something about a strange occurrence in *The Times*. M. calls him to his office to discuss how this occurrence is a threat to national security. M. sends Bond to an exotic location, where he almost immediately meets a beautiful woman who falls for him. The story's only suspect then appears, and naively takes Bond into his confidence. He is about to hatch his largest plan ever: domination of the world through terrorism, supported by the Communists. As the plot is set into motion, our villain realizes that Bond is out to stop him, and the villain attempts to torture Bond to death. Bond manages to escape, because the villain never stays around to watch Bond die. With seconds left, Bond kills the villain, stops the plot,

please see **Bond**  
on page 15

# SPIN-O-RAMA

Jeff Hadfield

### Thompson Twins: Big Trash (Red Eye/Warner Bros.)

Bailey and Currie provide an enjoyable album far more consistent than their last, *Close To The Bone*. However, this consistency isn't necessarily a strong point. The Twins have been doing the same sort of thing for quite a while, and by the end of *Big Trash* you start to sense that you've heard it all before.

Don't get me wrong, though. The Twins' songwriting is solid, and this is anything but a lazy effort. It's a fun disc musically. With the possible exception of Howard Jones, no one makes such perky modern rock singles as the Twins. However, the theme of this album seems to be the sorry state of modern life, and the lyrics contrast with the happy music.

A few songs deal with interpersonal relationships, the rest with global concerns. However, the themes are the same: betrayal, greed, materialism, hostility, and futility. It's a bleak picture with subtle undertones of hope. The Twins suggest we "get wild," and maybe that's good advice. Sure, our future looks bleak, but we might just as well dance to it as mourn it. This is a good disc to dance to. Here's to future days.

Recommended to Thompson Twins fans.

### Tears for Fears: The Seeds Of Love (Fontana)

Like the Thompson Twins, *Tears For Fears* is maturing musically and thematically. Like the Twins' *Big Trash*, *The Seeds Of Love* explores its themes on two levels: personal and political. While the Twins' latest is their harshest (according to the band), *The Seeds Of Love* is *Tears For Fears*' most mellow work. The title track sets the tone for the album—"high time we made a stand and shook up the views of the common man."

*Tears For Fears* will never produce another *The Hurting*. They've moved on far beyond that, and far beyond *Songs from the Big Chair*. This album presents a more mature duo with a familiar, yet more adult sound.

The first single, "Sowing The Seeds Of Love," is the only purely Beatlesque track. Few songs on *The Seeds Of Love* sound like singles. Rather, they evoke moods, and impressions. The disc is varied, yet cohesive; understated, but powerful. Orzabal and Smith have proven themselves intelligent, insightful artists who can write a good tune as well as perform and arrange it well.

Highly Recommended.

### Vangelis: Themes (Polydor)

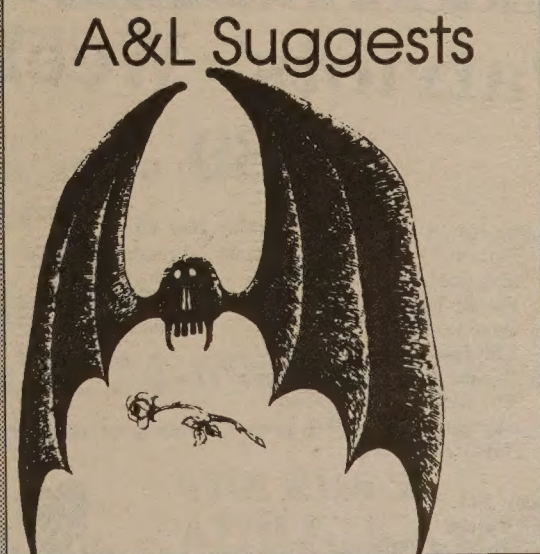
This is the *Readers' Digest* version of Vangelis' long career. *Themes* puts together most of the Greek composer's most popular works, including two tracks from his acclaimed *Chariots of Fire* soundtrack. The disc only covers Vangelis' Polydor years, and omits any of his collaborations with Yes vocalist Jon Anderson.

The compilation includes some previously unreleased tracks, such as the theme from the film *Missing*, and two tracks each from his film scores to *The Bounty* and *Bladerunner*. The *Bladerunner* tracks are the originals, not orchestrated versions.

This disc is a great deal for the casual Vangelis listener. Vangelis is distinctive, but doesn't vary his sound too much. While a whole library of Vangelis discs would be overkill, *Themes* is just enough and provides

please see **Spins**  
on page 15

### A&L Suggests



"On the shore a bat, or possibly an umbrella, disengaged itself from the shrubbery, causing those nearby to recollect the miseries of childhood," writes Edward Gorey. See his ballet, *The Gilded Bat*, November 10 & 11. Call Ballet West, 533-5555.

Art and quotations from Gorey Posters, Harry N. Abrams, Inc., Publishers, New York, 1979.



## Brushes with Fame

Yes, yes, yes! When you least expect it, they slice through unforgettable moments of your lives and leave you changed through a Brush With Fame...

Jon "not the religion editor" Armstrong...

...saw Corbin Bernsen and his lovely wife Amanda Pays with their infant, getting ice cream on Melrose.

Mark Renfro...

...ran into Richard Simmons in the bathroom at the Hollywood Bowl and got a lesson in handwashing.

Rich Hillquist...

...set up a box seat picnic table for Johnny Carson at the Hollywood Bowl.  
...hung out with X, The Blasters, and The Cruzados backstage at the GoGos' biggest concert.

...had his foot stepped on by Juan Epstein (Welcome Back Kotter) at a celebrity high school basketball game.

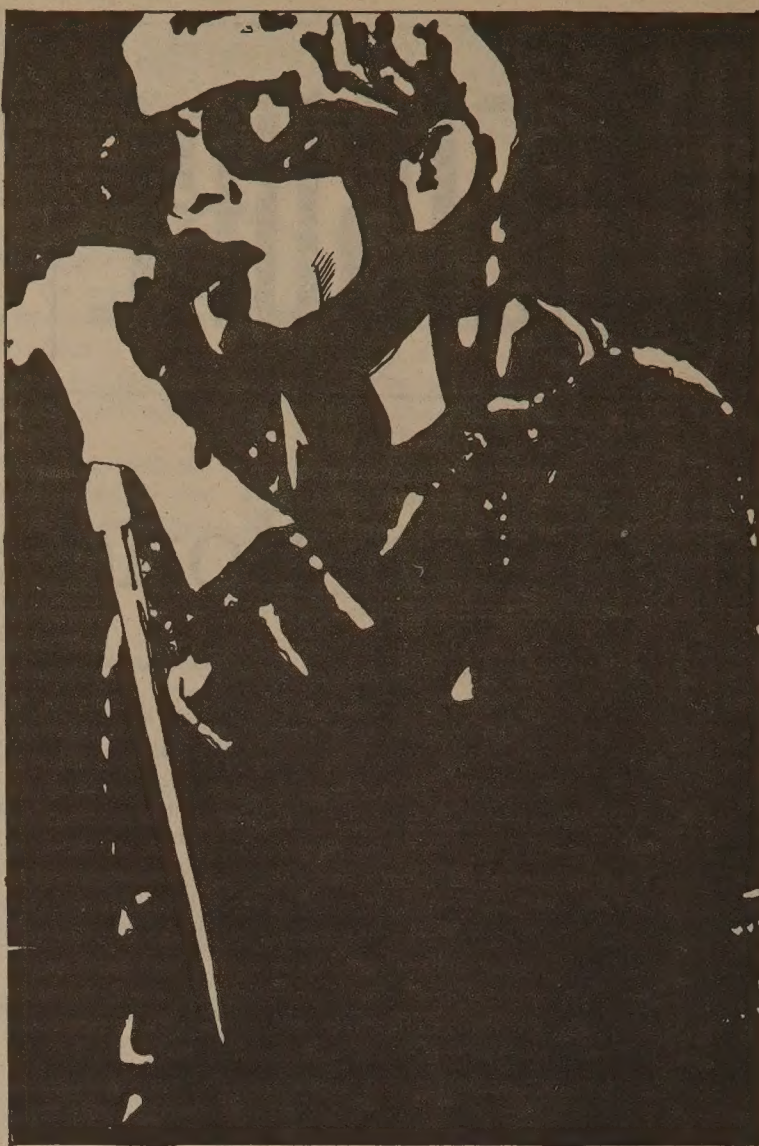
...dined a few tables away from Sam Kinison and his babes at Ed Devedek's Beverly Hills.

...saw a show at the Comedy Store and had a chat with Tommy Lee.

...threw a shirt at John Lydon during a concert and effectively stopped the show.

...saw Stevie Wonder talking on the phone in a white Mercedes on the freeway.

Tell me more! Tell me more! Join these your humble peers in sending me your *Brushes With Fame!* Student Review, attention: Arts and Leisure, P.O. Box 7092, Provo, Utah, 84602.



SR Art by Heather Hajek

## Divine Decadence

by John Beynon

MUSICALLY THE WEST COAST was the cradle of psychedelic optimism. The summer of 1967, called the "Summer of Love," brought this movement to its apex. This was the time to commune with nature and humanity, decry war and violence, advocate drug-induced idealistic visions of what the world should be. On the East Coast, however, within seething and violent New York City, came a cynical rock group that thrived on its decadence—the Velvet Underground.

Lou Reed, a name more familiar than the Velvet Underground, was the principle figure behind the group's creation. At Syracuse University he met Sterling Morrison, the group's future bass player. John Cale, a Welsh viola player studying at Eastman Conservatory, met Reed through a friend in 1965 and they moved in together. That same year, they chose The Velvet Underground as the group's name from the title of a novel about sado-masochism. Later in '65, Maureen "Mo" Tucker became the group's drummer, adding a primitive pulse to Reed's unabashed lyrics describing the New York drug scene and sexual perversity. The Velvet Underground were invited to play at various clubs, but more often than not, they were asked not to return. It was Andy Warhol who used his influence to promote the Velvet's first album.

Warhol first invited the band to play at his own social club Balloon Farm/Dom in 1966. He also introduced them to the German singer and actress—"wannabe," Nico. Warhol used the Velvet Underground and Nico as part of his traveling show, the Exploding Plastic Inevitable, and they toured the U.S. and Canada. Upon returning to New York City, The Velvet Underground had gained recognition as Warhol's latest project, and major recording companies were willing to promote their first album. In 1967, Verve released The Velvet Underground and Nico.

Nico appeared on the Velvet's first album at Andy's request. One rock historian described Nico's low, almost inhuman voice as able to chill a cup of hot coffee. And it does chill songs like "Femme Fatale," "All Tomorrow's Parties," and "I'll Be Your Mirror." But it is Lou Reed who insists on taking the listener on a tour of sado-masochism, buying drugs, and the drug trip.

Up at "Lexington 125" Reed waits with \$26.00 in hand in "I'm Waiting For the Man." Tucker's drums, a piano, and tambourine beat at twice a heartbeat's pace while Reed waits impatiently for a friend who will give him a "sweet taste" and Reed can finally sing "I'm feeling good / I know I'm going to work it all out."

"Heroine" is a rush detailed in music and lyric. Reed's voice is nervous and uptight as he puts a "spike into [his] vein." Cale sounds

as though he is tuning his viola while the drums imitate the quickening pulse of the blood toward "a center in my brain." With music like this we don't have to take drugs to experience them. The lyrics parallel the drug-user's decline into decadence. Reed begins singing:

*I don't know where I'm going  
But I'm gonna try for the kingdom  
if I can*

*Cause it makes me feel like I'm a  
man.*

The song finally surrenders to the drug: "I'm gonna try to nullify my life," and "it's my wife and it's my life," Reed laughs.

The public met the first Velvet Underground album with apathy. Soon after, Warhol cut formal ties with the group and Nico left to pursue an acting career, but that didn't prevent Verve from releasing the Velvet's second album, *White Light/White Heat*.

This album, also released in '67, took everything that the public found unattractive in the first album and intensified it in all aspects. Most of the songs are rife with piercing feedback sounds that must have threatened deafness in the studio. Cale's viola is no longer an obvious musical element and Tucker's drum beat is an omnipresent tattoo throughout the album. Reed's lyrics are more violent and deal with domestic perversity.

The title track, "White Light/White Heat" sets the rhythm and tone for the entire album. Musically it is thicker than any of the music on Velvet Underground and Nico. Piano, guitars, drums, and bass gallop in a frenzy as Reed sings of the white light and heat "going up to my brain / gonna drive me insane...Don't you know it fills me up with surprise?" But the drug experience is less introspective than that in "Heroin."

The last song on the album, "Sister Ray," is 17 minutes of drugs, violence, and general perversion. You'll just have to listen to that one yourself. And if you have any clues as to what "Lady Godiva's Operation" might mean, go turn yourself in.

Cale bailed out before the Velvet's third album, *The Velvet Underground* was released, and Doug Yule was added as the new bass player. The third album was the Velvet's most mellow effort. Most of the tracks are reminiscent of Nico's lyrical numbers on Velvet Underground and Nico. Yet, one song remains true to the violence motif: "The Murder Mystery." This is roughly eight minutes of double tracking voices that chant and sing about a courtroom drama. Haunting organ music coupled with the chanting make "The Murder Mystery" slightly uncomfortable to listen to.

By the time the Velvet's fourth and final album, *Loaded*, hit the racks, Reed had left the group. Yule insisted on tampering with the arrangements in trying to commercialize the band. He even managed to secure the role of lead singer on this album. But despite the internal conflicts the band experienced, *Loaded*

please see **Decadence**  
on next page

## Why Not You?



## Patriots' Week 1989

Wednesday, Nov. 8

11 a.m. Forum:  
Maj. Gen. John Matthews  
Varsity Theatre

12 noon Quad Run  
ASB Quad

12 noon Debate:  
"The Bush Administration:  
the First Year"  
Memorial Lounge

Thursday, Nov. 9

11 a.m. Forum:  
Dr. Reed Bankhead  
"Patriotism and the  
BYU Student"  
Varsity Theatre

8 p.m. Patriots' Week Ball  
Semi-formal, \$5 at door  
ELWC Ballroom

Friday, Nov. 10

12 noon Wreath Laying Ceremony  
Memorial Lounge  
Veterans invited to wear  
uniforms today



BYU STUDENT SERVICE ASSOCIATION

DEPARTMENT OF MILITARY SCIENCE  
AND AEROSPACE STUDIES



**Decadence** from previous page

is critically acclaimed as one of the band's best achievements. There are no violence or drug images on the album, and the sexual allusions are more tempered. "Cool it Down," advises Reed in the song about a nymphomaniac, while Yule croons "Something's got a hold on me and I don't know what / It's the beginning of a new age."

Although the group's music was more graphic than anything else at the time, it was sheerly a description of an isolated culture. Reed himself was never a heroin addict when he wrote "Heroin" and he is a self-confessed believer in traditional, heterosexual love.

For most of us, the Velvet's music is still experimental and new. It has power to wrest the listener from his sheltered, suburban surroundings and into a den of debauchery and decadence. And yet, the experience is only vicarious. Certainly it is good that all music does not achieve this purpose, but to the curious and adventurous, The Velvet Underground can take you to realms you never dared to dream of.

*John indulges in a wide array of vicarious experiences. He especially enjoys the sensation of jumping out of jet airplane without a parachute.*

**Bond** from page 13

and saves democracy.

Fleming was probably uneasy about the even more incredible situations that his beloved 007 experienced on film. Take, for example, the movie *Goldfinger*. In one of the most menacing scenes, Goldfinger tries to kill Bond with a laserbeam. When the book was written in the Fifties, the laser had not yet been invented. Although the film was as true to the book as it could be, this scene was a prophecy of things to come.

Sometimes, the original novels were thrown out, and only the titles were used. *The Spy Who Loved Me* was originally a love story for Bond, in which the woman told the story. The woman was an American caught up in one of 007's assignments, not a Russian agent. *Moonraker* was the name of a rocket constructed by former Nazi rocket scientists, not the space shuttle. The original story of "Octopussy" concerned a former British agent accused of murder by Bond. The story was only touched upon in the film.

But the most blatant departure from the books were those wonderful gadgets. Some of them I put on my Christmas list, such as the helicopter in *You Only Live Twice*, built from the parts stored in two suitcases. Most of them, however, get in the way of Bond's persona as the man who survives by his wits. *Dr. No* had no gadgets, and Bond managed on his own. *From Russia, with Love* only offered a suitcase with a knife hidden in its construction. It is true that Fleming did have Bond using gadgets, but that was only in later books. In "Thunderball," Bond receives a watch that is really a Geiger counter, so as to locate two missing nuclear bombs. It is clear that Fleming wanted Bond to use gadgets only sparingly.

Now the James Bond stories by Ian Fleming are all but exhausted. The short story "Quantum of Solace" might make an interesting prologue, but a whole film cannot be made out of it. Fleming wrote a very good non-fiction book called "The Diamond Smuggler" about the industry of contraband diamonds. That work could be adapted to fit a 007 movie, but it is doubtful that it will ever happen. It is true that John Gardner began a series of new James Bond novels about ten years ago. It seems fitting that if 007 resigned in Licence to Kill and his license to kill was revoked, Gardner's first book "License Renewed," would be the next James Bond film.

Bond has been played on film by five actors to date, not counting the legion of 007s in the spoof *Casino Royale*. (Peter Sellers and Woody Allen were just two of them.) Sean Connery was the first, and *Rolling Stone* called him "the real James Bond." While most of the fans think he was the best, some 007 purists in the Sixties felt he was all wrong for the part (I suppose they wanted to see themselves in the role of their favorite spy).

David Niven played Bond in *Casino Royale*, bringing a distinguished performance to an otherwise muddled film.

George Lazenby (*On Her Majesty's Secret Service*), an Australian, was adequate. He might just have grown into the role, but Connery came back, and he was out. As *Mad* put it, he "had an exciting ninety-minute career."

Roger Moore was fine as 007, injecting a little extra charm into the tired role. He was the Bond of the Seventies, a time when it seemed they were abandoning Ian Fleming material. Some still cannot distinguish Moore's portrayal of Bond from his portrayal of the Saint.

The latest James Bond is Timothy Dalton. One of his advantages is youth. He is about the same age as the character in the books. Perhaps in time he will be a Bond of distinction like Connery and Moore. Still, I am haunted by my first reaction to seeing him as Bond. ("He looks like a Mafia don!")

Starting on November 10th, the Varsity theaters will be showing four James Bond films. Although I do not normally recommend watching a film cut up by the Varsity, I approve of their choices. I am particularly pleased that they are showing *Goldfinger*, one of the most exciting Bond films. *Never Say Never Again*, a remake of *Thunderball*, was not made by Albert Broccoli's production company, so it offers a fresh look to the Bond persona. Its approach to the Secret Service is the most correct of any of the Bond films. To their choices, I would add *On Her Majesty's Secret Service*, which has the most heart-stopping stunt work of the series.

But above the visual excitement of the film, I still recommend the books over the films. After all, not even Sean Connery can bring the bravo of James Bond to life in the way of the writings of Ian Fleming.

*Quentin likes his caffeine coffee-free.*

**Spins** from page 13

enough highlights of his work that it is almost essential. Vangelis is extremely talented as a composer and performer, and Themes shows his talents brilliantly. Recommended.

**David Byrne: Rei Momo** (Luaka Bop/Sire)

Some nerve Byrne has. He releases a solo record and embarks on a solo tour after years of refusal to tour with the Talking Heads. Despite the fact that the world needs another Talking Heads tour, Rei Momo is good enough to make you forget that for a while.

It's almost a companion piece to the Byrne-compiled Brazil Classics I & II, as Byrne recruited some of his favorite Brazilian artists to help him on Rei Momo. Despite its Brazilian flavor, the overall taste is distinctly Byrne. Both his vocal style and lyrical stamp are unmistakable.

This hour-long disc is best en-

joyed in pieces. To me, at least, it can get a bit tedious otherwise. Byrne enjoys his musical explorations, and our ride along is usually enjoyable.

His collaborations with Brian Eno, with and without the Talking Heads, and flirtations with African structures and rhythms have been both innovative and accessible. However, Rei Momo is enjoyable and a bit less accessible. Perhaps the Brazilian structures and rhythms are less familiar to our ears. In other

words, this disc will grow on you. It's rewarding listening. Recommended for adventurous tastes.

**New Ratings:**

Essential  
Highly Recommended  
Recommended  
Inconsistent  
Not Recommended  
Avoid at all costs



UNOFFICIAL  
BYU T-SHIRT

SEND \$12. PER SHIRT TO:  
S&L DESIGNS. 7232 CARMEL ST  
GILROY, CA. 95020. INCLUDE  
3X5 CARD NAME/ADDRESS/  
SHIRT SIZES/ALLOW 2-4  
WEEKS FOR DELIVERY.

THE ULTIMATE.

T.M. 1989

## What you CAN'T get for \$30 at THE RIDGE athletic club:

- Lines to stand in
- Binding contracts
- Initiation fees
- Parking hassles
- Long drives

## What you CAN get for \$30 at THE RIDGE:

- The only stairclimbers in town!
- Life Cycles
- Over 70 weight lifting stations
- 4,500 square feet of aerobics
- 6 racquetball courts
- 1/2 basketball court
- Indoor track
- Saunas, jacuzzis, steam rooms
- What else is there!

What else is there? Try it all  
for free! Call 224-6969 now!

### Guest Pass

Good for one FREE visit with  
use of all facilities.

THE RIDGE  
ATHLETIC CLUB  
4303 N. Foothill Dr.,  
Provo 224-6969



# the CALENDAR

## Theatre Guide

**Symphony Hall**, 123 W. South Temple, SLC, Tickets: \$10.00-17.00, \$5 student, 533-6407

**Capitol Theatre**, 50 W. 200 South, SLC, Tickets: 533-6494 or 533-5555

**Salt Lake Repertory Theatre (City Rep)**, 148 S. Main, SLC, Tickets: \$8.50, 532-6000

**Townsquare Backstage**, 65 N. University Ave., Provo, Tickets: \$15.00, 377-6905

**The Salt Lake Acting Company**, 168 W. 500 N., SLC, Tickets: \$11.00-20.00, 363-0525

**Hale Center Theatre**, 2801 South Main, SLC, Tickets: \$4.00-6.00, 484-9257

**Pioneer Theatre Company**, 300S. University, SLC, Tickets: Mon.-Thurs. \$10.00, \$15.00, \$16.50, Fri.-Sat. \$11.00, \$11.00, \$16.50, \$18.00, Matinee performances \$8.00, \$13.00, & \$14.50, 581-6961

**The Egyptian Theatre**, Main Street, Park City, Tickets: \$10.00, 649-9371

## Wednesday, November 8

### Lecture:

"Our Paradoxical Perception of Science: Contemporary Issues of Freedom, Ethics, and Responsibility," William Bradshaw, 321 MSRB, 7:30 p.m.

"A Panel Discussion on The Quest for Freedom in China," Chairman: Harold Miller, 321 MSRB, 9:00 p.m.

### Theatre:

"Thank You Papa!" Hale Center Theatre, 8:00 p.m.

"The Three Musketeers," Pioneer Theatre Company, 8:00 p.m.

### Music:

Symphony Orchestra, de Jong concert Hall, HFAC, 7:30 p.m., Free!

Jazz Ensemble/Dixieland Band, Madsen Recital Hall, HFAC, 7:30 p.m., Free!

### Dance:

Theatre Ballet Showcase, 185 TB, 7:30 p.m., Tickets: 378-5086

### Film:

International Cinema, 250 SWKT

"Le Bal" 3:15 & 7:05 p.m.

"Restless Natives" 5:20 & 9:10 p.m.

### T.V.:

"Moyers: The Public Mind," 9:00 Channel 7, Part 1 of 4

## Thursday, November 9

### International Forum:

"Industrial Development and Intra-Regional Industrial Interdependence in the Republic of Korea: National Security Implications," Dr. Robert Beckstead, Senior Professor of Economics, National Defense University, D.C., Kennedy Center Conference Room (238 Herald R. Clark Building), 2:00 p.m.

Planetarium Faculty Lecture: "A History of Astronomical Observatories," Michael D. Joner, 492 ESC, 7:30 & 8:30 p.m., \$1

### Lecture:

"Freedom of Press," Don Baker, Investigative Reporter, 321 MSRB, 7:30 p.m.

"Suppression of the Arts: Modern and Historical Perspectives," Steven Bule, 321 MSRB, 9:00 p.m.

### Theatre:

"Dames at Sea," Springville Playhouse, Library/City Hall complex, 50 S. Main, Springville, 7:30 p.m., Tickets: \$3.50

at the door

"The Three Musketeers," Pioneer Theatre Company, 8:00 p.m.

"Ghosts," by Henrik Ibsen, Walker Hall, Westminster College Campus, 1850 S. 1300 E., SLC, 8:00 p.m., Tickets: \$7.50, 583-6520

"Thank You Papa!" Hale Center Theatre, 8:00 p.m.

### Music:

Group for New Music, Madsen Recital Hall, HFAC, 7:30 p.m., Free!

Organ Recital Series, JSB Auditorium, 12:00 noon, Free!

### Sports:

Women's Basketball, BYU vs. Utah State, SFH, 7:30 p.m.

### Film:

International Cinema, 250 SWKT

"Restless Natives" 3:15 & 7:05 p.m.

"Le Bal" 5:00 & 8:50 p.m.

## Friday, November 10

### Theatre:

"An Evening of Rodgers and Hammerstein," City Rep, 7:30 p.m.

"The Three Musketeers," Pioneer Theatre Company, 8:00 p.m.

"Thank You Papa!" Hale Center Theatre, 8:00 p.m.

"Porter Rockwell," Backstage Dinner Theatre, 6:30 p.m.

"Dames at Sea," Springville Playhouse, Library/City Hall complex, 50 S. Main, Springville, 7:30 p.m., Tickets: \$3.50

at the door

"Ghosts," by Henrik Ibsen, Walker Hall, Westminster College Campus, 1850 S. 1300 E., SLC, 8:00 p.m., Tickets: \$7.50, 583-6520

### Music:

"An Autumn Eve of Song," with the BYU Singers/Concert Choir Combined Choruses, de Jong Concert Hall, HFAC, 7:30 p.m., Tickets: \$3.00 w/I.D., 378-7444

Chet Atkins, guitarist, Utah Symphony, 8:00 p.m., Tickets: \$12.00-23.00, 533-6407

Temple Square Concert Series: Edward Hansen, organist, Tabernacle, SLC, 7:30 p.m., Free!

### Film:

International Cineam, 250 SWKT

"Le Bal" 3:15 & 7:05 p.m.

"Restless Native" 5:20 & 9:10 p.m.

### Dance:

"The Guided Bat," Ballet West, 8:00 p.m., Tickets: 533-5555

### Sports:

Women's Swimming, BYU vs. Utah, 6:00 p.m.

Basketball, Varsity Preview, Marriott Center, 7:00 p.m.

### Miscellaneous:

Utah Valley Choral Society Benefit Auction, donations from local businesses, Orem City Center, corner of State St. and Center St., Orem, 7:00 p.m.

## Editors' Choices:

Jazz Ensemble/Dixieland Band, Madsen Recital Hall, HFAC, Wed. Nov. 8, 7:30 p.m.

Theatre Ballet Showcase, 185 TB, 7:30 p.m.

"The Guided Bat," Ballet West, Nov. 10-18, 8:00 p.m.

Devotional, Elder M. Russell Ballard, Member of the Council of the Twelve, Marriott Center, Tues., Nov. 14, 11:00 a.m.

"Amish Cooking from Quilt Country," Sat. Nov. 12, Channel 7, 11:30 a.m., Juliet's favorite cooking tips!

## ART BOX

Bruce Smith, faculty art works, **The Art Gallery**, HFAC, open weekdays 9:00-5:00, with extended hours Tues.-Thurs. to 9:00 p.m. Free show through Nov. 17

**DRAWING 1989**, B.F. Larsen Gallery, HFAC, open daily 7:00 a.m. - 10:00 p.m., Free show through Nov. 17

**The Loge Gallery**, Pioneer Mem. Theatre, U of U

**Pierpont Gallery** (156 W. Pierpont Ave., 363-4141)

**Hanson Planetarium**, 15 S. State, SLC,

"Horizons in Space: A Photographic Adventure," through Dec. 1

**Springville Museum of Art**, 126 E. 4th S., Springville, Tues.-Sat.

## Saturday, November 11

### Theatre:

"Dames at Sea," Springville Playhouse, Library/City Hall complex, 50 S. Main, Springville, 7:30 p.m., Tickets: \$3.50

at the door

"The Three Musketeers," Pioneer Theatre Company, 2:00 & 8:00 p.m.

"Porter Rockwell," Backstage Dinner Theatre, 6:30 p.m.

"Thank You Papa!" Hale Center Theatre, 8:00 p.m.

"The Phantom of the Opera," (non-musical) City Rep, 7:30 p.m.

"Ghosts," by Henrik Ibsen, Walker Hall, Westminster College Campus, 1850 S. 1300 E., SLC, 8:00 p.m., Tickets: \$7.50, 583-6520

### Music:

Chet Atkins, guitarist, Utah Symphony, 8:00 p.m., Tickets: \$12.00-23.00, 533-6407

Temple Square Concert Series: Jeffrey Shumway, piano, Assembly Hall, SLC, 7:30 p.m.,

Student Recital: Stephen Thomas, piano, Madsen Recital Hall, 7:30 p.m., Free!

### Film:

International Cinema, 250 SWKT

"Restless Native" 3:00 & 7:00 p.m.

"Le Bal" 4:45 & 8:45 p.m.

### Dance:

"The Guided Bat," Ballet West, 8:00 p.m., Tickets: 533-5555

### Miscellaneous:

Gymnastics '89 Tour of Champions, featuring Mary Lou Retton & Olga Korbut, Huntsman Special Events Center, U of U, 8:00 p.m., Tickets: \$17.50 & \$15.00, 467-5996 or 1-800-888-TIXX

### Sports:

BYU Football vs Air Force, Cougar Stadium, 12:00 noon

## Monday, November 13

### Theatre:

"An Evening of Rodgers and Hammerstein," City Rep, 7:30 p.m.

"The Three Musketeers," Pioneer Theatre Company, 8:00 p.m.

"Thank You Papa!" Hale Center Theatre, 8:00 p.m.

### Dance:

"The Guided Bat," Ballet West, 8:00 p.m., Tickets: 533-5555

## Tuesday, November 14

### Devotional:

Elder M. Russell Ballard, Member of the Council of the Twelve, Marriott Center, 11:00 a.m.

### Theatre:

"The Three Musketeers," Pioneer Theatre Company, 8:00 p.m.

"Thank You Papa!" Hale Center Theatre, 8:00 p.m.

### Music:

Temple Square Concert Series, BYU Chamber Orchestra, Assembly Hall, SLC, 7:30 p.m.

Men's and Women's Choruses, de Jong Concert Hall, HFAC, 7:30 p.m., Tickets: \$3.00 w/I.D., 378-7444

Beethoven Recital No. 3 by Jeffrey Shumway, Madsen Recital Hall, HFAC, 7:30 p.m., Free!

Organ Recital Series, JSB Auditorium, 12:00 noon, Free!

### Dance:

"The Guided Bat," Ballet West, 8:00 p.m., Tickets: 533-5555

## Wednesday, November 15

### Theatre:

"The Three Musketeers," Pioneer Theatre Company, 8:00 p.m.

"Thank You Papa!" Hale Center Theatre, 8:00 p.m.

### Music:

Chamber Orchestra, de Jong Concert Hall, HFAC, 7:30 p.m., Tickets: \$3.00 w/I.D., 378-7444

Faculty Vocal Recital: Lois Johnson, Madsen Recital Hall, HFAC, 7:30 p.m., Free!

Temple Square Concert Series: U of U Wind Symphony, Assembly Hall, SLC, 7:30 p.m., Free!

### T.V.:

"Moyers: The Public Mind," 9:00 Channel 7, Part 2 of 4

## Thursday, November 16

### Theatre:

"Tintypes," Pardoe Drama Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7447

"The Dreambuilders," Margetts Arena Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7447

"The Three Musketeers," Pioneer Theatre Company, 8:00 p.m.

"Thank You Papa!" Hale Center Theatre, 8:00 p.m.

"Ghosts," by Henrik Ibsen, Walker Hall, Westminster College Campus, 1850 S. 1300 E., SLC, 8:00 p.m., Tickets: \$7.50, 583-6520

### Music:

"Chicago Brass," de Jong Concert Hall, HFAC, 7:30 p.m., Tickets: \$7.00 w/I.D., 378-7444

Organ Recital Series, JSB Auditorium, 12:00 noon, Free!

### Dance:

Dancensemble Showcase, 185 RB, 7:30 p.m., Tickets: 378-5086

## Friday, November 17

### Theatre:

"Tintypes," Pardoe Drama Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7447

"The Dreambuilders," Margetts Arena Theatre, HFAC, 7:30 p.m., Tickets: \$4.00 w/I.D., 378-7447

"The Three Musketeers," Pioneer Theatre Company, 8:00 p.m.

"Thank You Papa!" Hale Center Theatre, 8:00 p.m.

"Ghosts," by Henrik Ibsen, Walker Hall, Westminster College Campus, 1850 S. 1300 E., SLC, 8:00 p.m., Tickets: \$7.50, 583-6520

## FILM BOX:

### Varsity 1:

378-3311, 4:30, 7:00, 9:30 p.m., \$1.00

Nov. 7-9 "A View to a Kill"

Nov. 10-13 "Licence to Kill"

### Varsity II:

7:00 & 9:30 p.m.

Nov. 10-13 "Never Say Never Again"

### Late Night Flicks:

Nov. 10 "Goldfinger"

### Scera Theater:

745 S. State, Orem, 225-2560

"The Wizard of Oz," Nov. 3-9

Tickets: \$4.00, \$2.50 w/ Int'l Cinema card

Tues. Bargain Night! All seats \$2.50

### Cinema in Your Face:

45 W. 300 S., SLC, 364-3647

### Blue Mouse Theater:

260 E. 100 S. SLC, 364-3471

### Movie Hotlines:

Academy Theatre: 373-4470

Mann 4 Central Square Theatre: 374-6061

Movies 8: 375-5667

Pioneer Twin Drive-In: 374-0521

Cineplex Odeon University 4 Cinemas: 224-6622

Carillon Square Theatres: 224-5112